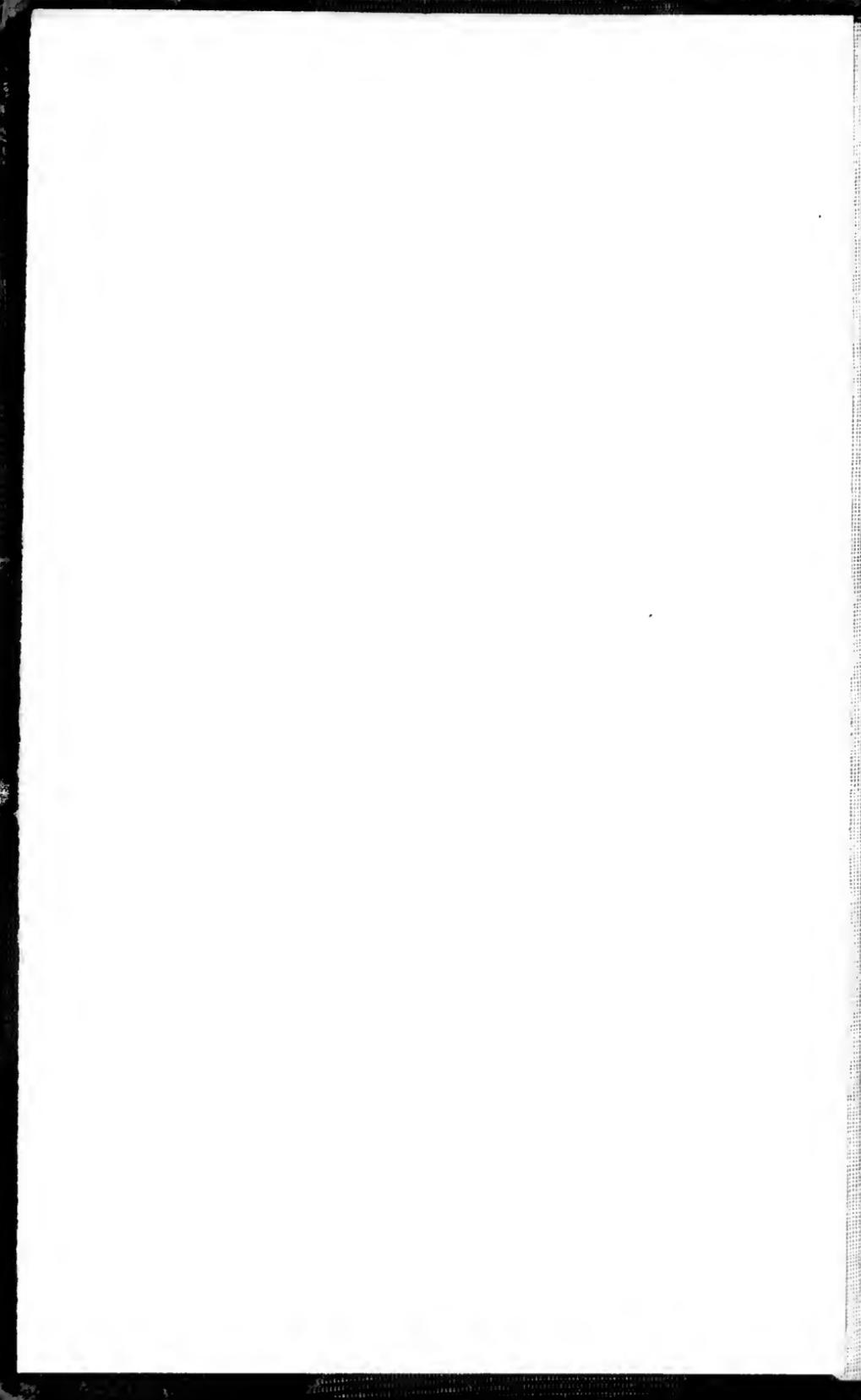


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Lydgate's
Reson and Sensuallyte.

Early English Text Society.

Extra Series, LXXXIV.

1901.

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Lydgates Reson and Sensuallyte

EDITED FROM THE

FAIRFAX MS. 16 (BODLEIAN)

AND THE ADDITIONAL MS. 29,729 (BRIT. MUS.)

BY

ERNST SIEPER, PH.D.

VOL. I.

THE MANUSCRIPTS, TEXT (WITH SIDE-NOTES
BY DR. FURNIVALL), GLOSSARY.

LONDON :

PUBLISHED FOR THE EARLY ENGLISH TEXT SOCIETY
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no 84 25

Extra Series, LXXXIV.

RICHARD CLAY & SONS, LIMITED, LONDON & BUNGAY.

TO

Professor J. Schick

THIS WORK

IS GRATEFULLY DEDICATED.

PREFACE.

THE task of preparing an edition of the present work of Lydgate was committed to me in the beginning of the year 1896. It had originally been undertaken by Professor Schick, who came to an understanding with the Director of the Early English Text Society, the result of which was that the task was handed over to me. Shortly afterwards I went to England, and there I spent almost two years busying myself in the preparation of this edition and in the study of other works of the school of Chaucer. On my return to Germany I published first that part of my researches which concerned the original of Lydgate's poem, namely, *Les Échecs Amoureux*.¹ I had hoped that the text of the English poem, and the studies connected with it, would have followed closely afterwards. But the fulfilment of this purpose was unexpectedly delayed by other tasks, and by the pressure of university lectures until last summer, when, by the permission of the authorities of the University of Munich, I was granted time and opportunity to return to England and bring my work to a close.

With the consent of Dr. Furnivall, the materials of this work have been divided into two volumes. The present is the first volume, containing the text and, what naturally belongs to it, an account of the MSS. and a glossary. The second volume will contain chapters on the metre, grammar, authorship and date of the poem, Lydgate's style, the French original, and notes. In the last chapter but one I hope to supplement to some extent what I have already said in my book on *Les Échecs Amoureux*, especially as regards the second half of the Old French poem, and the Paris commentaries of the same. I had proposed to myself an enquiry

¹ *Les Échecs Amoureux*, eine altfranzösische Nachahmung des Rosenromans und ihre englische Übertragung: Litterarhistorische Forschungen, herausgegeben von Joseph Schick und M. Frh. v. Waldberg. IX. Heft. Weimar, 1898.

into the relation of *Les Échecs Amoureux* to the encyclopaedic works of the Middle Ages, but I have handed it on to my pupil, Mr. E. Hoefer. The result will appear shortly, and will, I hope, be found to give a worthy treatment of the subject.

It is hoped that the principles here followed in the presentation of the text will not need explanation. I trust the reader will agree with me in having decided to discuss the variations of spelling in Stowe all together in a separate paragraph of the introduction rather than to note each variant in the text. One word may be added on the punctuation of the poem. It is quite impossible to apply any principle of punctuation to Lydgate's text with rigorous consistency. For instance, such expressions as "of entente," "in especial," "withoutre strif," are often thrown in as mere stopgaps, without any particular meaning. In such cases they are, as a rule, placed between commas. But in other places they are so closely connected with preceding or following words that they cannot be separated from them by a comma. As a general rule, I have preferred to err on the side of over- rather than of under-punctuation. This should ensure, at any rate, that the meaning is made clear.

The English side-notes are Dr. Furnivall's work: but as I was authorized to alter them if I pleased, and have ventured to make use of that permission in one or two instances, I must be held responsible to some extent for them also. The Glossary is designed, in the first instance, for practical purposes. Cross-references from one word to another are as far as possible avoided. Rare word-forms and difficulties in the text are sufficiently treated in the Notes.

There remains for me the duty of expressing my thanks to many helpers and friends. In the first place, to the Early English Text Society and its Director, Dr. Furnivall. The E. E. T. S. had a copy of the Fairfax MS. of *Reason and Sensuality* taken, which made it possible for me to begin work on the book before I started for England. Further, the Society was good enough to undertake the cost of copying several other MSS. in English libraries, at Paris and at Dresden, which seemed to me necessary for this edition. To Dr. Furnivall personally also I am indebted for the constant encouragement and kindness which he shewed me during my visits to England. My friend, the Rev. S. C. Gayford, has given me, throughout the whole course of my work, advice and help of all kinds, and I owe to him my sincere thanks. I must thankfully acknowledge also the help of other English friends, Mr. C. Brough,

Mr. Arthur Thomas and Miss N. Lacy. To the officials of the British Museum, of the Bodleian Library, and of the National Library in Paris, I am much obliged for their unfailing assistance. To Professor K. Weyman of Munich I owe several excellent suggestions for the correct reading of the Latin marginal notes. And, above all, it is a deep pleasure for me to express my heartfelt gratitude to my honoured master, Professor Schick, to whom this work is dedicated.

E. SIEPER.

Oxford, August 1901.

ERRATA.

- l. 2197 : put the comma after *fairest*.
- p. 96, marginal note : read *tibia* for the *tubea* of the MSS.
- l. 3686 : no comma after *pereles*.
- p. 145, ll. 5546 f., not 5545 f., are added in the margin.

INTRODUCTION.

THE MANUSCRIPTS.

OUR poem has come down to us in two MS.-copies : Fairfax 16 and Additional 29,729.

1. FAIRFAX 16. F.

Bodleiana, Oxford. A vellum MS. of about the middle of the fifteenth century,¹ containing a number of poems by Chaucer and other poets. Skeat, in the introduction to his edition of Chaucer's *Minor Poems* (p. xl), points out the orthographical peculiarities of this valuable MS. See also Warton-Hazlitt, iii, 61 Note ; Schick, *Temple of Glas*, p. xviii f. ; Krausser, *Complaint of the Black Knight*, Heidelberger Dissertation, 1896, p. 1 f. Our poem extends from fol. 202–300 a. From fol. 300 b to 305 a are blank pages, probably for the remainder of this unfinished work.

It is written in single columns, thirty-eight lines to a full column. The text is not illuminated, but the first letter of each line is ornamented with a flourish or two in red. Frequently the initials of proper names as well as the letter I are coloured in the same manner : proper names are also underlined in red. The lines begin with capital letters. There is only one initial which is elaborately decorated, and that is the T on the first page : the letter itself is blue, and the ornamentation is red. The heading of the several chapters and paragraphs are also in red ; so are the explanatory notes, which are written in Latin on the margin : in fact, all the writing except the text itself is in red.

One line (1180) is wanting. Other missing lines have been added in the margin : 88, 334, 420, 574, 613, 954, 2504, 3254, 3470, 3664, 4450, 4749, 5546–47, 5912, 6457. From whom do these lines originate ? Stowe, who has supplied corrections in other places² of this MS., has nothing to do with them ; for firstly, the

¹ At the beginning of the MS. we find the date 1450.

² Cf. Schick, *Temple of Glas*, p. xix.

handwriting differs entirely from that of Stowe, and secondly, the orthography of these additional lines does not have all the characteristics of his MSS. To judge from the handwriting, I am inclined to believe that they are written by Shirley himself. It is true there are slight variations in the handwriting, but these are easily explained by the altered position of the hand when writing on the margin. It is more difficult to make the orthography of these additional lines agree with that of the proper text.

However it be, it is certain that the marginal additions are not mere commentaries, but taken from a complete manuscript. The subjoined list will serve to illustrate this: The lines on the margin—all printed in italics—contain each a certain word (sometimes at the beginning of the verse, sometimes in the first half of it), which appears also in the preceding or following line.

1. l. 88. *In a morwe so as I lay*
In my bed within a cloos
2. l. 334. *Thouḡ she semp̄ flouryng in youthe*
Th[r]ogh̄ freshnesse of hir visage
3. l. 420. *Cloystred rounde with bright[e] sterres*
Hir hed was cerclē environ
4. l. 574. *Wheeþe goð a-bore hayȝt yore to the*
Which thou shuldest neuer cesse
5. l. 2503. For elles thou ne mayst nat chese
But thou shalt thy tyme lese
6. l. 4749. *[As hor]ryble and foule also*
As ys the paleys of Pluto
7. l. 5546. *Ten without[e] dōrse reyarde*
Yonge fresh and lusty of visay[es]
As with-out wer ten ymages
8. l. 5912. *And for hit was gretly to drede*
Lyst for disuse throḡh ydelnesse
9. l. 6456. As the vertu most Royal
And this vertu specialy

We see here at once, how it is that the verses have dropped out of the text: the scribe has been led astray by the presence of the same, or a similar word in the corresponding part of the preceding or following line, and so one verse has been left out, an error which is not infrequent in manuscripts. In some cases the copyist, after having begun a line, carelessly allowed his eyes to wander into the next one, the latter part of which thus completed the verse.

This accounts for the erroneous “Thogh” in l. 335, which is, in fact, the “Thogh” of the foregoing line.

l. 2503 originally ran “For elles thou shalt thy tyme lese.”

Here the latter half of l. 2504 had been added to the first part of l. 2503; but later on “shalt thy tyme lese” has been crossed out and the correct words substituted.

In brief, there is no doubt that the writer of F was sometimes led by the delusive likeness of two words from one line into the following one; and as almost all the marginal lines strengthen, if they do not prove, this hypothesis, I think we are not wrong in holding that they are original.

Concerning the title, we find it given in the table of fol. 2*b* as: “The booke of þe Autoure how he plaid at þe Chesse and was mated of a Feerse.” But the poem itself bears the heading “Reson and sensuallyte compylyd by Iohn Lydgat.”

These words appear in a later hand, which is undoubtedly that of Stowe, the writer of the Additional MS. Whether the latter title is original, and therefore supplied from another MS., or an invention of Stowe, will be discussed later on.

2. ADDITIONAL 297,29. A.

Purchased by the British Museum at Messrs. Puttick's, July 15, 1874.

The original owner was John Stowe, who wrote it in 1558, as is distinctly stated in the following entry on the last page: “This boke perteynythe to John stowe, and was by hym wryten in þe yere of our Lord 1558.” In another entry, written upside down at the foot of this page, Stowe tells us, when he commenched writing: “This 20th day of Jun wasse thys bowcke begonne.”

The MS. consists of poems which are either by Lydgate, or have some relation to him. Therefore Stowe gave his book the following title (fol. 2): “Danne Lidigate monke of Burye his Woorke.”

Alongside of this appear the words “written by Stowe.” The handwriting is small, neat, and of a more recent date. A little further down follows the additional note: “And A translation of Virgils Aneyd / dedicated to prince Arthur sonne to kinge Henrye the seventh.”

Another note on this page refers to Lydgate's life. It was evidently penned by the same hand. We shall consider it in a later chapter.

This MS. is of the highest importance for the study of Lydgate. Bale probably gained much of his knowledge from it. Especially

are some of the minor occasional poems of great interest. It offers a field as yet unexplored for the student of Lydgate. A synopsis of its contents would therefore seem to be acceptable.

Fol. 2 *a*: short poem, "out of Master blomfelds boke a pece of þe battayll of þe psalms."

Fol. 3 *a*-4 *b*: poem in seventeen stanzas. Title and the refrain of every stanza: "Quid eligam ignorō."

Fol. 4 *b*-5 *a*: "how the plague was sesyd in rome." The name of John Lydgate is added to this title and the "Explicit."

Fol. 6 *a* and *b*: poem dedicated to Lydgate. The first line of the title has been partly cut off, so that it is unreadable; the second shows the words: "booke dweling at wyndesor." Colophon: "explicit per Magistrum bwrgh ad Joannem lidgate."¹

Fol. 6 *b* and 7 *a*: "A lesson to kepe well þe tongue out of Magister Hanlay's booke." The author, as it is apparent by the colophon, is again Magister Benedictus Burgh.

Fol. 7 *a*-8 *a*: poem on the seven deadly sins. The title: "Remembar man thou art but wormes mette" recurs as the refrain of every stanza.

Fol. 8 *a*-9 *a*: "Epitaphy of kynge Edward þe fowrthe." The name of John Lydgate, in title and colophon originally given as the name of the author, has been corrected to that of Skelton. The poem shows some more rather careless corrections, which are partly cancelled.

Fol. 9 *b* and 10 *a*: "A balad made by John lydgat of þe ymage of ovr lady."

Fol. 10 *a* and *b*: satirical poem with the refrain: "conveyede by lyne ryght as a rammes horne." Colophon: "quod John ludgate / writen out of Mayister philypes boke."

Fol. 11 *a*-16 *b*: "The 15 oes." Colophon: "Explicit / the xv. Oes compilid by John lydgat monke of bury / and were here wryten out of mastar stantons boke / by John stowe."

The rest of the page is filled out with a small poem of Lydgate on "the 9 properties of wyne."

Fol. 16 *b*: blank.

Fol. 17-83 *a*: "the sege of worthy thebes." The first part of the title is cut off, only the words "Monke of bwrye" are readable,

¹ "Magister bowrgh" as well as "John Lidgate" were, there is no doubt, also contained in the first line. Perhaps this line began as follows: "Magister bowrgh his poemys of John Lidgate." It is impossible to make out what the rest was.

but both title as given above and name of author (John lydgatt) appear in the colophon. With many marginal notes in red and black ink.

Fol. 84 *a*-86 *a*: “a tretis of the kynges coronacion Henry the VI. made by the monke of bury John lidgatt anno 1430 þ^e 6. of november.¹

Fol. 87-121 *b*: “The court of savyence compylyd by John lydgate.”

Fol. 122 *a*-123 *a*: thanksgiving song of Mary. Each stanza is preceded by a sentence of the Magnificat. After the “Amen” at the end follows the name of Lydgate.

Fol. 123 *a*-124 *a*: “the songe of Just mesure.” This title only in the colophon. At the beginning and end Lydgate’s name.

Fol. 124 *b*-126 *a*: “Amor vincit omnia mentiris quoþ pecunia.” Below the title and in the colophon appears the name of Lydgate.

Fol. 126 *a* and 126 *b*: a poetical paraphrase of the following sentences: “terram terra tegat; demon peccata resumat; Mundus res habeat; spiritus alta petat.” At the end: “Amen / quod Robartus pect” (!).

Fol. 126 *b*-127 *b*: “verses of þ^e sawter, whiche þat kynge herry the v. whom god assoyle by gret devocion vsyd in his chapell etc., translatis by þ^e Monke Lydegate dan John.”

Fol. 127 *b*-129 *b*: “a balade whych John Lydgate the monke of bery wrott & made at þ^e commaundement of þ^e quene Kateryn,² as in here sportes she walkyd by the medowes that were late mowen in the monthe of July.” The colophon is followed by an envoy.

Fol. 129 *b*-130 *a*: song of repentance. Without title. Colophon: “finis / lidgat.”

Fol. 130 *a* and *b*: “see myche say lytell & lerne to soffar in tyme.” The poem begins and concludes with these maxims, of which it is a paraphrase. No title. After the “Explicit” Lydgate’s name.

Fol. 130 *b* and 131 *a*: song of praise to Mary. Each stanza commencing with “Heyl.”

Fol. 131 *a* and *b*: exhortation of the crucified Saviour, which, in the last stanza, is followed by a prayer.

Fol. 131 *b* and 132 *a*: poem of three stanzas, with the refrain: “Is this fortune: not I or infortune / thowgh I go lowse I tyed am

¹ This ceremony was performed at Paris, December 17, 1430.

² Married 1420, and two years afterwards became a widow.

with a leyne." Between stanza one and two we read: "Le dis de lidgate."

Fol. 132 *a* commences a collection of poems introduced by the following entry: "Here be-ginneth serten thinges of John lydgat / copied out of þe boke of John Sherley." This series is continued as far as fol. 179, where we read in a colophon: "Here endeth þe workes of John lidgate which John Stow hath caused to be copyed out of an owld booke sometyme wrytten by John sherleye as is aboue made meneyn / John sherley wrat in þe tyme of John lydgate in his lyffe / tyme." On the first pages the handwriting is that of Stowe, but from fol. 134 his work has been carried on by some one else, who also wrote the above-mentioned note of introduction, which, it is clear, was put in afterwards. The words "caused to be copied" in the final note also seem to indicate that Stowe was not the only writer of these poems out of Sherley's book.

There are three more small entries on fol. 132 *a*:

1. "a seyng of dañ John Lydgat." Two stanzas. The first speaks of "fowr thyngs that makyth mañ A fool," and the second of "fowr thyngs cawsyng gret folye."

2. proverbe.

3. dictum de senioribus.

Fol. 132 *b*: "balade de bone counseyle," only one stanza.

Fol. 132 *b*-134 *a*: "A letar made in wyse of balad by daun John Lydgat / brought by A pursyvaunt in wyse of momers dysgysyd to fore þe mayre of london estfeld vpon the twelffthe nyght of cristmasse,"¹ etc. The poem contains numerous historical and geographical names as well as classical references which are partly explained in marginal notes.

Fol. 134 *a*-135 *b*: "A letter made by John lidgat for a momynge whiche þe gold smythes of london shewyd before Eestfyld þe mayr on candylmas day at nyght this letar was presentyd by an Harold callyd fortune."

Fol. 135 *b*-136 *b*: "a balade made by daun John Lidgate at elltham in cristmasse ffor amomyng to fore the kynge and the Quene."

Fol. 136 *b*-140 *a*: poem in five-beat iambics with the following heading: "Nowe foloweth here the maner of a bille by weye of supplycation put to the kynge holdinge his noble fest of crystmasse

¹ By the side of this heading the following note: "william estfeld meresar mayre anno domini 1430, also þe second tyme mayre anno 1438."

in the castell of hartford as in dysguysinge of þe rude vpplandishe people complayninge on ther wynes with the boystrus answeare of ther wyues / deuyed by lidgate / at þe requeste of the countrowlore / Brys slayn at louiers.”¹

Fol. 140 *a*-144 *a*: “ . . . the deuyse of a desguysinge to fore the grete estates of this land than beinge at london made by lidgate daun John the munke of bury” etc. A poem of the same metre as *Reason and Sensuality*, and also in other respects very much resembling it.

Fol. 144 *a*-145 *b*: “the deuyse of amomyng to for the kynge Henry the sixte beinge in his castell of wyndsore the fest of hys crismasse holdinge ther made by lidgate dame John the munke of bury how pampull² (!) and the floure delys came first to the kynges of fraunce by myracles at reynes.”

Fol. 145 *b*-161 *a*: a series of ballads by Lydgate:—

1. A ballad “gyuen vnto þe kyng Henry and to his moder the quene Kateryne sittynge at þe mete vpon the yeares day in the castell of Hertford.”

2. A translation of “gloriosa dicta sunt de te,” etc.

As we read in the heading, the author made this poem at “thyntstaunce of the bushope of exestre.”

3. Two ballads entitled “of good counsayle ;” the first is characterized by its heading as a translation out of the latin.

4. A ballad “translated out of frenche.”

5. “a balade made at the reuerence of our lady.”

6. “a balade which lydegate wrote at þe request of a squyer þat serued in loues courte.”

7. A ballad “at þe reuerence of my lady of Holand, and of my lord of gloucester to fore þe daye of there maryage in þe desyrous tyme of ther true louynge.”

8. “a balade sayde by agentillwoman which loued aman of gret estate.”

Fol. 161 *a*-166 *a*: “a sayenge of þe nightingalle” by Lydgate.

Fol. 166 *a*-168 *b*: “an ordonaunce of a presesyon of þe feste of corpus cristie made in london by dame John lydegate.”

Fol. 169 *a* and *b*: “seuen balades mad by dame John lydgate of þe soleine fall of certayne princes of ffraunce and engelond, now late in our dayes.”

¹ Louviers, town of France, dep. Eure, near Rouen. It was taken and sacked by Edward III. and again by Henry V.

² Stands for þ ampull (ampulla).

Fol. 169 *b*-170 *b*: “a balade ryall now late made by dame John lydgate þe munke of bury ymagyned by him within þe tyme of his translation of bocas by þe commaundement of my lord of glocester.”

Fol. 170 *b*-177 *b*: “þe lyffe of saynt margret.” Lydgate translated the poem, as the heading shows: “at þe request of my lady of Huntington some tyme þe countes of þe marche.”

Fol. 177 *b*-179 *a*: “kalundare of John shirley, which,” as is added in the heading, “he sett in þe beginninge of his booke.”

Fol. 179 *b*-183 *a*: “þe prolege of John lydgattes testament whiche I found in *Mayister stantons boke*.” This poem appears again in the handwriting of Stowe.

Fol. 183 *b*: blank.

Fol. 184 *a*-286 *b*: our poem.

Fol. 287 *a*-288 *a*: “þe fyften ooes drawen,” as we learn from the colophon, “oute of latyn vnto engelishe by lidgate.”

On the last page we find, beside the statements above mentioned, two small poetical entries: the first with the heading “boccius de consolatio (!) philosophie;” the second, warning the false pity of ever-weeping women.

Now coming to our own poem it extends as already mentioned from fol. 184 *a*-286 *b*. Like F it is written in single columns. Only one line (88) is in the margin. There is no attempt at illumination or other ornament. The Latin comments on the margin are also written in black ink. On the last pages some of these marginal lines are cut off at the end. The handwriting shows that Stowe and his assistants in the preceding pages took turns in the work of copying.

3. RELATION OF THE TWO MSS.

There is no doubt that our poem found its way into the Addit. MS. from F. Some of the corrections supplied in various places of F, as has already been hinted, by Stowe, show conclusively that he used this MS., but even in our poem there are traces of Stowe's pen. The title has been filled in by him, and further below we find the two nouns of this title, where they occur in the body of the text, added in the margin also in his handwriting. But the texts themselves prove, when compared, that A is a mere copy from F. In all essentials they agree perfectly. Only where F contains manifest errors, Stowe has substituted conjectures which we have partly adopted. Occasionally also, obsolete forms which the copyist did

not understand, were replaced by more current expressions. Thus “the same” is sometimes found instead of “thilke.” Six verses are left out: 1930, 4409, 4450, 4715, 6440–41. In the last two of these omitted verses, we find a fresh proof that A was copied from F. These lines (6440 and 6441) happen to be at the end of fol. 291 *b* of F. Stowe having written up to this point had just completed a page. So turning over and beginning a fresh column, he could easily fall into the mistake of forgetting the few verses left and beginning a fresh page of F.

Thus, though Stowe’s copy, on the whole, proves fairly exact, as far as the text itself is concerned, his orthography is far from being what we might call conservative.

We need hardly mention the fact that he often wrongly adds or omits an “e” at the end of a word. This misuse of the final “e” is not astonishing in a MS. written at a time when the true use of it had been lost for about two centuries. Neither should we be surprised by the confusion of “s” and “c” in words of Romance origin, which is, of course, due to the fact that there was no phonetic difference between these letters. But a most remarkable characteristic is the scribe’s excessive fondness for the letter “y” instead of “i.” In this respect he goes much farther than the writer of F; an “i” of the letter is usually replaced by “y.” Examples: him—hym, his—hyr, scripture—serypture, Appetite—Appetyt, wille—wyll, fille—fyll, etc. Frequently we find “y” also in verbal inflexions substituted for “e”: disposen—disposyn, feleth—felyth, serveth—servyth, couched—couchyd. These alterations seem to be more or less arbitrary. A similar arbitrary method is employed with regard to the joining or separating of words. Thus the indefinite article often appears connected with its noun, while, on the other hand, compound verbs are resolved into their constituent parts: a wounde—awounde, a cedre—aseder; be kam—bekam, overtake—over take, perserved—per served.

All other differences are in the direction of the modern system of spelling.

1. Obsolete forms of prepositions, conjunctions, pronouns disappear: ageyn[e]s—ageynst, swich—such, yif—if, hit—it.

2. With a few exceptions the “ea” of modern orthography has taken the place of the “e” in F: seson—season, bemes—beames, mene—meane, appered—appeared, reherse—rehearse, hed—head.

3. “u” has been altered either into “w” or “v”: ansuere—

answer, thou—thow, duellen—dwellen; dyuerse—dyvers, gouerne—governe, euery—every, haue—have.

4. “er” has been replaced by “ar,” even where this alteration does not agree with the present pronunciation. This is the case both in unaccented and accented syllables: after—aftar, tother—tothar, water—watar, serve—sarve, hert—hart, mervelous—marveylous, sterres—starres.

5. The consonant following a short vowel is mostly doubled: al—all, shal—shall, wil—will, ful—full, wel—well, hil—hyll, backward—backward, egal—egall. The practice is by no means confined to final consonants: shalt—shallt.

6. The expedient of doubling a letter to express the long vowel sound is not adopted: thus Stowe writes “non” where in F we find “noon.” Other instances: alsoo—also, treen—tren, oonly—only, stoon—ston, shoon—shon, seeth—seth.

7. Endings in Romance words like “dre,” “tre,” “ble,” “bre” appear in Stowe’s MS. generally as “der,” “ter” (“tar”), “bell,” “ber.” Instances: metre—mytar, considre—consider, remembre—remember, agreeable—agreabell, perdurable—perdurabell.

8. The “r” in such words as “thrust,” “briddes” is shifted: thurst, byrdes.

If we add, in conclusion, that the O.E. forms of the possessive pronouns are supplanted by those of O.N. origin, I think we have touched on the salient points of Stowe’s alterations.

Reason and Sensuality.

[MS. Fairfax 16 (Bodleian Library), leaf 202.]

**Reson and sensuallyte compylid by
John Lydgate.**

To alle folkys vertuouse,
That gentil benⁿ and amerouse,
Whiche love the faire pley notable
Of the chesse, most delytable,
Whith alle her hoole ful entente :
To hem thys boke y wil presente ;
Where they shal fynde and sen Anoon),
How that I, nat yore agoon,
Was of a Fers so Fortunat
In-to a corner dryve and maat,
Of hir[e] that, withoute lye,
Koude ful many iupartye,
And hir draughtes in swich wise
So disposen and devise
That vlixes, to reknen alle,
To hir ne was nat peregalle.

But first or I do specifye
Myn entent, for to vnwrie,
Or ferther in this boke procede,
I prey hem all that shal hyt rede,
Wherso hyt plese hem outher greve,
Nat be to hasty to repreve
Thys werke, in hyndring^t of my name,
Ther-vponⁿ to sette a blame.
For many oonⁿ, in metre and prose,
That nouther kanⁿ the text nor glose,

I present
this book to
all lovers of
Chess.

4

It tells how

8

I was mated
by a Queen,

12

who was
cleverer than
Ulysses.

20 I ask my
readers not
to be hasty
in blaming
me.

24

2 Pray correct my mistakes. Fortune's 2 Tuns & Drinks.

<u>The Author.</u>	Wil ful ¹ ofte at prime face	¹ ful] om. A.
	Som̄ thinḡ hindren̄ and difface,	28
	Or they can̄ any lake espye,	
	Oonly of malyce and envyē	
	Or collateral negligēce;	
But if my work offend̄s any careful reader,	But who that of good dilligence	32
[leaf 202, b.k.] I hope he'll scold me, and correct what is wrong.	Lyst bysyē him to dow̄ his cure	
	To sen and rede thys scripture,	
	And feleth fully the sentenece,	
	Yif hee therin kan fynde offence,	36
	My wille is this, that he observe	
	Me to repreve, as y desserve,	
	Besechinge him for to direkte	
	Al that ys mys, and to correcete :	40
	This pray I him of hert entere.	
	Now wille ye than this matere	
	Considre wel, and han a sight,	
	And ye shal fynde anoone ryght	44
	By and by in this scripture	
	Of my matyngē the Aventure.	

¶ Cy comencē Lauctour soñ trayte.

Fortune has	After this Fortune sone,	
	Which̄ ofter changeth as the mone,	48
	Had throḡh hir subtil gyn be-gonne	
	To yive me drynke of her tonne,	
	Of which̄ she hath̄, with̄-oute wer, ²	² wer] wher F. A.
2 tuns in her cellar;	Couched tweyn̄ in hir cellar :	52
	That oon̄ ful of prosperite,	
	The tother of aduersyte,	
	Myd hir wonderful taverne,	
	Wyt̄h the which̄ she dooth̄ gourerne	56
	Euery maner creature,	
	With̄-oute[n] ordre or mesure,	
	By a maner ful dyuerse.	
one full of delicious drink,	The ton̄ of hem she kan̄ reverse	60
	With̄ a drynke ful preciouſe,	
	Ryght̄ sote and ryght̄ delycioouse,	
	Of which̄ no man̄ kan̄ drynk hys fille,	
	Thogh̄ he haue plente at his wille,	64

So ful hyt is of fals delyte,	<i>The Author.</i>
Throḡ his grely Appetite,	
So ydropyke is hys lust	
That plenty non may stavnche his thrust.	68
The tother drynke, in sothfastnesse,	
Ys so ful of bitterness	the other full of bitterness.
To hem that taste it, this no fable,	
Lothsome and alle habomynable.	72
And of this ilke drynkes tweyne	
Serveth fortune, in certeyne,	
To alle foolkys eve and morowe,	
Some with Joye and some with sorowe,	76
After fortune lyst orleyne.	
And thus, when I had do my peyne	
To knowe sothely, in sentence,	When I had tasted both,
The verray trewe difference	80
Of this drynkys ful notable :	
First of the swetnesse delytable	
And of the tothris bitternesse,	
Which̄ broghte men in gret distresse,	84
Causynge hem her lyve to lothe ;	
And whan̄ y knyw the kynde of bothe :	
The same tyme, this ¹ no nay,	¹ this is F. A.
In a morowe so as I lay	[This line is inserted in the margin; also in A.]
In my bed wythin̄ a cloos,	88 I lay in bed
Whan̄ the clere sonne Aroos	
In grene ver ful of delyt,	one spring morning.
Which̄ prikketh̄ with his appetyt	92
This lusty hertys amerouse,	
The seson̄ is so graciousse,	
For this seson̄, with-outen̄ fayle,	
Clotheth̄ with newe apparayle	96 Spring clothes the earth anew.
Alle the erthe, this verray trewe,	
With many sondry dyuers hewe ;	
The same tyme, in special,	
The day and nyght̄ be lych̄ egal.	100

¶ Cy parle Lauctour de pime temps.

This is the lusty seson̄ newe
Which̄ euery thing causet̄ renewe

4 *The Beauty of Spring in Herb, Tree, and Grass.*

- | | | |
|---|---|-----|
| <u>The Author.</u> | And reioyssheth in his kynde, | |
| | Commonly as men may fynde | 104 |
| Spring's
white and
red flowers | In these herbes white and rede,
Which spryngen in the grene mede,
Norysshed wyth the sonne shene,
So that alle the soyl ys grene, | |
| | Al ouersprad with sondry floures,
With bayme dewed and soote shoures,
Both hil and wale on euery syde,
So that the erthe, of verrey pride, | 108 |
| [leaf 203, bk.] | Vnto the bryghte sterred hevene.
Hys mantel ys so lusty hewed,
Wyth sondry floures al renewed
And wyth mottes fressh and fyne, | |
| make the
earth look
like the stard
Heaven. | Which as any sterres shyne ;
And ebery bougħt, brauncħ, and tre,
Clad newe in grene, men may se, | 112 |
| Trees are
new clad in
green, | By kyndely disposicion
Ech to bere fryut in ther seson. | |
| springs are
crystal-clear; | And the wellys thanne appere
As cristal or quyk syluer clere,
Out of her veynes as they sprynege, | 116 |
| the air is
mild, | And in ther lusty stremes bringe :
Al plente and habondaunce
And fulsomnesse of al plesaunce, | |
| the wind
most sweet; | Makyngh the soyl so fresh and fair ;
And so attempre was the air
That ther ne was, in sothfastnesse, | 124 |
| the silver dew
is like pearls
on the grass. | Of colde nor hoot[e] no duresse ;
The bryghte sonne, y yow ensure,
Hys bemes sprad by swichē mesurē. | |
| | And Zepherus, the wynde moost soote,
Enspired bothe croope and roote | 128 |
| | Of herbes and of floures newe,
That they wern alway fresh of hewe
And with her blosmes ful habounde, | |
| | And the siluer dropes rounde
Lych perles fret vpon the grene ; | 132 |
| | And ebery greyn, with-oute wene, | |
| | | 136 |
| | | 140 |

- Out of the erthe gan tappere,
Euerech be kynde in ther manere. 144 *The Author.*
And thus the erthe, sooth to seyne,
Enforced him to gete ageyne
Hys beaute olde and his fairenesse,
That wynter sloughē with his duresse ; 148
And with his ornementz newe
He made him faire and fresh of hewe,
As a mayde in hir beaute
That shal of newe wedded be, 152 *In Spring*
To seme pleynly to hir spouse
More agreeable and graciouse,
For whichē she takethē, with-oute fayle,
Hyr beest and rychest apparayle. 156
- And thus in semblable¹ wise <sup>1 semblable] semblalle F.
semblabell A.</sup>
The erthe did him self disgise,
To shew him fair, lusty, and clere,
After the seson of the yere ; 160
Whan briddes in ther Armonye
Synge and maken melodye
In the seson most benygne,
As nature lyst assigne ; 164 *Birds make
melody,*
- Whan eche be kynde chesethē his make
And besy ben her nest to make,
Lychē as techethē hem nature
To make, longe for tendure, 168
And her lignes to sustene,
And to Recure, thus I mene,
Ageyn the harmys and gret² damage,
That wynter wroughte with his rage, 172 *mate,
and build
their nests.*
- And euery maner creature,
Of verray kynde, did his cure
To be glad and eke joyouse
For the seson graciouse ; 176 *All creatures
rejoice,*
- And dyd also her besy peyne,
With hool herte and nat f[e]yne,
To serve love and to be trewe
In that lusty seson newe. 180 *and serve
Love.*

The Author.

[leaf 204, bk.]

¶ Here sheweth thauctour how natu[r]e
appered vn-to hym.

In the glad
spring-time,

The same tyme, in sothfastenesse,
For verray ioye and gladnesse,
Yt fil in-to my remembranunce
To thynke vpon the atemperaunce 184
Of the noble, freshe tyme,
In Apprile, whan the firthe prime
Hath broght in ver ful fair of syght,
Whan euery hert ys glad and lyght
And him reioysseth with plesaunce,

n April,

In Apprile, whan the firthe prime
Hath broght in ver ful fair of syght,
Whan euery hert ys glad and lyght 188
And him reioysseth with plesaunce,
For the grete suffysaunce
That they ha founde by disport :

The same tyme y toke comfort 192
Myn observances for to kepe,
Nouther in slombre nor a-slepe,
But for Ioye al wakynge,

To here the briddes chaunte and syng
On fresshe braunches in certeyn,
That to slepe me thought veyn.
I was so ententyf for to here 196
Her wherbles and her notys clere

That myn ymagynacion
So strong was in conclusyon,
I was ravysshed, as thoughte me,
Bothe to here hem and to se : 200
That sodenly, in myn avys,

I saugh a lady of gret prys,
Most excellent of beaute,
Appere sodeynly to me : 208
Whos fairenesse whan I gan be-holde,

For fere myn hert[e] gan to colde
And drough bakward of sodeyn drede,
Whan I behelde hir woman-hede 212
And the beaute of hir face,

The whiche abouten al the place
Caste so marvelous a lyght,
So clere, so percyng and so bryght, 216
That the goddesse Proserpyne

I lay half
awake,to hear the
warbling
birds.Suddenly a
lovely lady
appear to
me,whos beauty
shed light on
all the place.

[leaf 205]

With al hir bryghte stony s fyne And hir ryche perles clere To hir beaute ne myght appere. They were so pereyng and so chene, That I ne myghte nat sustene In hir presence to abyde, But went bak and stood asyde, Til at the last[e], in certeyn, I Forced me [onward] ageyn), Hert and body, in sothnesse. And tho y felt so gret swetnesse Through h my chambre, out of Doute, Both withinne and with-oute, Lye h as hyt had[de] ben) at al Ful of avmber oriental, Of Aloe, and of muske newe, And ful of Rosis fresh h of hewe ; And of al[le] thinges soote, Of herbe, greyn), or any roote, That man) kan) wisschen) or devise, Vern there in her best[e] wise, To shewen) and exemplifye, And also for to magnifye The presence and the noblesse Of thys heavenly emperesse, Most digne, in sothe, to vere corovne, Whos worthinesse y wil expovne And descriyve hir excellencie, Yif ȝe wil yive me audience.	<p><i>The Author.</i> At first, the Lady's beauty</p> <p>220</p> <p>224 made me draw back.</p> <p>Then I came forward.</p> <p>228 Her scent was</p> <p>232 like amber, musk and roses.</p> <p>236</p> <p>240</p> <p>This Heavenly Empress</p> <p>244</p>
--	--

¶ How the Lady nature gouerneth the Worlde.

This emperesse, y yow ensure, I-called was Dame Nature, The whiche in euery Regiou) Is most worthy of Renoun, Nat oonly touchinge hir beaute, But moost eke of Auctorite ; For this is she that is stallyd And the quene of kynde called, For she ys lady and maistresse	<p>248 was Lady Nature, [leaf 205, bk.]</p> <p>252</p> <p>Queen of all Creation.</p>
--	--

8 *Nature sways Earth and Heaven, Spheres and Elements.*

<i>The Author.</i>	And vnder god the chefe goddesse,	256
<i>Nature rules the earth,</i>	The whiche of erthe, this no dout, Hathē gouernaunce rounde about, To whom al thing must enclyne.	
	For, throughē purveance dywyne, No manō may contrarie nor withē-seye Nor hir lawes disobeye, Whiehē ben so just and agreeable,	260
	And passyngly so resonable, And therwith al so ynly faire, That this lady debonayre Hathē soothly syttinge in hir stalle	264
<i>the planets and stars,</i>	Power of planetes alle And of the brighte sterrys clere, Euerychē mevyng in his spere,	268
<i>the revolving of the firma- ment,</i>	And tourning of the firmament Fromē Est in-to the Occydent, Gouernance eke of the hevene, Of Plyades and sterres sevne, That so lustely do ¹ shyne,	272
	And mevyng of the speres ² nyne, Whichē in ther heuenly armonye Make so soote a melodye, By aeorde celestiaH,	¹ do] F. A. ² speres] sterres F. A.
	In ther concourse eternaH, That they be both[e] crop and roote Of musyk and of songis soote.	277
	And she, throḡh her excellence, Be the heuenly influence, And hir pover whic̄h ys eterne, The elementez dothe gourne	280
<i>[leaf 206] She governs the elements,</i>	In ther werkynge ful contrayre. And this lady debonayre	284
<i>unites and severs them.</i>	Dothē hem somwhile a-eorde in oonē, And after severeth hem anoonē, And devydetē hem a-sonder : The ton here and the tother yonder, In ther naturel mouciouns Thoroghē dyuers transmutaeiouſs, As men may see, y yow ensure.	288 292

And this lady, Dame nature,	296	<u>The Author.</u>
Throgh̄ hir myght̄, this verray trewe,		Nature repairs all earthly things,
Alle erthely thing repaireth̄ newe		
By naturel reuolucion̄		
And new[e] generacion̄,	300	
To contynwe and han̄d in mynde		
Eche thinge in his ovne kynde,		
Which̄ she seth̄ faylle and transmywe,		
As yt is of kynde dywe,	304	
By naturel disposicion̄,		
To tourne to corrupcion̄.		
For which̄ this lady in hir forge		and in her Forge even makes new quaint things.
Newe and newe ay doth̄ forge	308	
Thyngys so marvelous and queynte,		
And in her labour kan̄ not feynte,		
But bysy ys euer in oon̄,		
That to diserive hem euerychon̄	312	
No man̄ alyve hath̄ wytte therto :		
Aristotiles nor Plato.		

¶ Here speketh thauctor̄ of the beaute
of Nature.

Touching the beaute and fayrenesse		Her beauty
Of [t]his honourabill goddesse,	316	
Ther was no man̄ her alyve		no man can describe or
That konnyng hadde to discryve		
The excellence of hir beaute,		
Nor comprehendē in no degre	320	understand.
Hyr semelynnesse, hyr womanhede,		
For al beaute hyt lyd excede.		[leaf 206, bk.]
For she was, shortly for to telle,		
Verryg exampel and eke the welle	324	
Of al beaute in this worlde here,		
For douteles, withoute were,		
Yf she shal shortly be commended,		Nota
There was no thing to be amended.	328	
For she semp̄e, by hir vysage		
To be but yonge and tendir of age.		She lookt young.
For in the face of this quene		
Ther was no spoote nor frounce sene.	332	In her face no spot was seen.

10 *Nature, tho' young, is very old. Her wondrous Garb.*

<i>The Author.</i>	For this no nay, as yt is kouthe, Though̄ she sempt flouryng in youthe	[This line added in the margin.]
Yet, young as Nature lookt,	Th[r]ogh̄ ¹ freshnesse of hir visage,	¹ Th[r]ogh̄ thorow A.
she was so old that no man could number her days.	She was ful fer y-ronne in age,	336
	That no man̄ koude nor myght anon)	
She never changed.	Noumber hir yeres euerychon), Nor covnte hem alle in hys devys, Nat Aristotle that was so wys.	340
	And hyt sat wel, as by reson), Vn-to her condicione	
	For to be fal[le] fer in age.	
	She was so prudent and so sage,	344
	In al hir werkys ferme and stable,	<i>nota</i>
	And neuer founde variable.	

¶ Now, after descripcioune of hir beaute, I shall
declare the maner of hir clothynge.

She wore a	Touchynḡ the clothying and vesture	
Mantle of the Four Elements,	Of this lady, Dame Nature,	348
which pictured all Creation,	First in hir noble apparaylle	
[leaf 207] and the Ideas of it in God's mind.	She had vpon) of ryche entaylle, Above[n] alle hir garmentys,	351
She works day and night,	Wrought ¹ of foure elementys, ²	² elementys-] elemementys F.
weaving her garment.	A mantel large hir self to shroude, Which y ne comprehendē koude, Nor discribe in my konnyngē.	
	The nature of euery thinge	356
	For ther was wrought in portreyture, The resemblaunce and the fygure	
	Of alle that vnto god obeyes,	
	And exemplarie of ydeyes,	360
	Ful longe afor) or they weren wrought, Compassed in dyvyne thought[t].	
	For this lady, fresshest of hewe,	
	Werkeþ̄ euer and forgeth newe,	364
	Day and nyght, in her entent,	
	Wevyng in hir garnement	
	Thynge dyuers ful habounde,	
	That she be nat naked founde.	368
	For Antropos, hir self to wreke,	

- Doth ful many thredes breke,
The whiche of malyce kan manace
The portreytures to difface
And the wonderful figures
Of the ymages and peyntures,
Maugre lachesys and eloto,
Whereof grete ioy[e] hath Pluto,
Cerberus, which devoureth al,
Y mene the porter infernal,
That al consumeth in her rage.
- But to recuren hir Damage
She wirketh ay, and cesseth noghlt,
On thinges in hir mantel wrought;
For ther was no thyng vnder hevene
That man kan thynke outher nevene,¹
Wher yt of foule, wher yt of fayr,
Or briddes fleyng in the ayr,
Nor fysshes noone, out of drede.
With siluer skales whyte and rede,
That men ther myghte sen and fynde,
And portrey[e]de in her kynde
With colour[e]s to hem lyche,
And prest in her mantel ryche.
- Man was set in the hyest place
Towarde hevene erecte hys face,
Cleymyng hys diwe herytage
Be the syght of his visage,
To make a demonstracion:
He passeth bestys of reson,
Hys eye vp-cast ryght as lyne,
Where as bestes don enclyne
Her heles to the erthe lowe,
To shewe shortely and to knowe
By these signes, in sentence,
The grete, myghty difference
Of man, whos soule ys immortaH,
And other thinges bestiaH.
- The Author.*
Tho' Fate
and Hell are
ever destroy-
ing her work,
- 372
- 376
- 380 Nature
never stops
repairing it.
- 383
- 388
- 392
- 400
- 404
- ¹ nevene] mevene
F. A.
- ¶ Vnde Ouidius de
transformatis:
prona q[uo]d cum
spectent etc.
- ¶ Os homini sublime
dedit, celumque vi-
dere Iussit et
erectos ad celum
tendere vultus.
- Man was set
faceward to
heaven,
[leaf 207, bk.]
- with eyes
upcast,
while beasts
look down.

The Author.

Nature's

hair shone
like the sun.Her head
reacht the
Stars,which circled
it.In her Crown
were the 7
Planets.

[leaf 26s]

This Goddess
Nature

spoke to me.

¶ Of tharray of natures hede.

Touching thatire and the Rychesse

That this wonderful goddesse

408

Had on her hede, to tel[le] blyve,

I ha no konnyng to discribe;

Whos here shoon as the sonne bryght,

412

That cast about[e] swyelh a lyght,

So persyng pleynly and so shene,

That I myghte nat sustene

To beholde the bryghtnesse

Nor the excellent fairnesse.

416

For vp to the sterres rede

This lady raughte withi her hede,

And as I koude loke aferris,

419

Cloystred rounde with bryght[e] sterres, [This line added in
the margin.]

Hir hed was cerclerd environ,

That Argus, in conclusion,

With hys hundred eyen) bryght

The noumbr of hem nat tel[le]¹ myght. 424And in her corovne, highl as hevene, ¹ tel[le]] tell A.Were² set the planetis sevne. ² were] where F.

And as me thought, I saugh my selve

In her cercle sygnes twelve,

428

In ther course, out of Dounte,

From Est to West goynge aboute,

That the ryehe corovne shene

Of Adriane, the fresshe quene,

432

Was nat so lusty to be-holde.

And thus thys lady, as y tolde,

Vpon her hede arrayed was,

Bryghter than) ston, cristal, or³ glas ³ or] or or F. 436¶ How the goddesse nature spake vnto
the Auctour.**T**his noble goddesse honourable,

Debonayre, and amyable,

Fressh of hewe as eny Rose,

Gan) to me for to vnclose

440

And to discure her talent

And the somme of her entent.

- And tho, as I reherse kan^v,
 Her tale anoon^v thus she began^v: 444
 “ My childe,” quod she, “ thou art to blame,
 And vn-to the yt is gret shame,
 Thy self so longe to encombe,
 Thus to slepe and to slombre
 This glade morwe fresh and lyght,
 Whan^v Phebus with his bemys bryght^v
 Ys reyzed vp so hygh alofte,
 And on^v the herbes tendre and softe 452
 The bawmy dropes siluer fair
 Vapoured hath vp in the ayr:
 And ther leves white and rede
 Doth^v vpon^v her stalke to sprede,
 And herest, how the briddes syng^v
 For gladnesse of the morwenyng,
 Preysing god, as they best may,
 Syngyngh ther hourys of the day ; 460
 And thou, of slouthe and negligence,
 Dost vnto kynle grete offence.
 Of verray wilful ydeliness,
 The which ys lady and maistresse
 Of vieys al[le], this no drede.
 Wherfore arys and take good hede,
 Of wyt and of discrecion^v,
 To do somme occupacion^v,
 And draw the first to somme place.
 For thyn^v encrese, oonly of grace,
 Wher as vertu doth habounde,
 Slouthe and vices to confounde.” 472

Nature

blamed me

448 for sleeping
in the glad
morning,

452

456

when the
birds were
singing.

460

464

She bade me
rise and do
some work.

468 [leaf 208, bk.]

472

¶ How the Auctour ansuerde to Nature.*The Author.*

- Whan she had shewyd hir sentence,
 This lady most of excellencie,
 As she that was bothe fair and good,
 Astonyed first ful still y stooide,
 And longe a-boode, in certeyn^v,
 Or y durst ansuere ageyn^v,
 What for drede, what for shame,
 Desirous to knowe her name. 480

476 I was too
amazed to
speak.

<u>The Author.</u>	But tho in hast[e] this goddesse,	
But Nature	Oonly of her gentilesse,	
	To put me out of drede and fere,	
	Of al that me lyst enquire,	484
	Or what so that me lyst devyse	
cheerd me up,	Yaf me answerē in goodly wyse,	
	Benyg[n]e of chere and eke of face.	
	And tho supprised with hir grace,	488
	Out of my drede y gan abrayde,	
	And vnto hir[e] thus I seyde :	
and so I	“ Ha ye, that be chefe goddesse,	
	Callyd quene and eke maistresse	492
	Of euery thyng in this worlde here,	
	Whiche so goodly lyst appere	
	And shewe yow to my symplesse,	
thankt her	I thanke vñ-to your high noblesse	496
	And eke to your magnificience,	
	Felynge wel by your presence	
	That your comyng douteles	
	Ys for my good and grete encres,	500
for her visit,	Me so goodely to vysite,	
	Of entent, me to excite	
	Alle vertues for to sywe,	
[leaf 209]	And vices pleynly to eschiwe,	504
	That wel y ought[e], of reson,	
and promist to obey her with all my heart.	To yive to yow a grete guerdon.	
	For whiche, in sothe, til that y deye,	
	I wil in every thyng obeye,	508
	With al my hert and al [my] myght,	
	To your plesaunce, as hyt ys ryght,	
	And ther-to do my bysy peyne,	
	Lych as your self list ordeyne.”	512

¶ How nature Declareth to the Auctour
hir entent.

Nature then **T**his lady tho, ful wel apayed,
 Quod she to me : “ thow hast wel sayed,
 For whiche I wil, in sentence,
 That thow yive me Audience :
 For more y wil the nat¹ respite

¹ the nat] not the A.

- “ But that thou goo for to visyte
Rounde thys worlde in lengthe and brede,
And considre, and take good hede,
Yf ther fayle in my wirkynge
Of fairenesse any thynge,
Or of beaute ther wanteth ought
And of wyssdome that may be sought ; [This line added in
To fyn, that thou maist comprehendre
The mater, and thy self amende,
To preyse the lorde eternal,
The which made and caused¹ al, ^{1 caused] causeth A.} 528
And is him silf so iuste and stable
And of pover pardurable ;
The which for man, in hys werkynge,
Made and wroughte euery thing :
Beste and foule, as thou maist see,
And sondry fysshes in the see,
And trees with her blommys newe,
Herbes and floures fressh of hewe :
To fyn, he shulde him not excuse,
Duely hem for to vse,
And nat distroyen hem in veyn.
- “ For al this worlde, in certeyn,
Was maad, as I reherse kan,
For profyt oonly of A man,
That he sholde han the souereynte
Of al thys noblesse and bewte,
Havyng in verray existence
The lordshippe and the excellence
And the chefe prerogatyfe,
As he that ys superlatyfe
Of thing commytted to his cure,
As most souereyn creature.
For whiche these olde clerkes aH
The lesse worlde lyst to call, ^{¶ Mundus homo minor est.} 552
For hys noblesse and reson
And also for hys high renoun.
For, by recorde of olde scripture,
Hyt founden ys in hys nature,
So many properte notable,
- Nature.*
go round the
World,
and see if
anywhere her
work fails in
beauty,
- 520
- 523
- so that I may
praise God
- 532
- who made
everything
for Man,—
beast,
fish,
tree,
536 flower,—
- 540
- [leaf 209, bk.]
- 544
- that he
should be lord
of all.
- 548
- This is why
Man was call'd
the 'less
World.'
- 556

¶ How the Auctour answerde to nature

<p>[leaf 210] I say it is a great dignity for man to be like God;</p>	<p>“Lady,” quod I, “and maistresse And vnder god cheffe goddesse Of al this worlde, as semeth me, Hyt is a ful grete dignite The whiche is yoven) vn-to man), Yf he by vertu siwe kan) To be lyke in condicione, As god hath yove to him reson). And yf he hauie therin) delyte, He shal deserve ful gret merite, Thorgh the werkes honourable, To his noblesse covenable, And gret guerdon), whan) he hath do, And I acorde wel therto. But hyt is hard, who kan) discerne,</p>	<p>584 588 592</p>
		<p>▪ Auctor.</p>

“ A man^v him self so to governe,
 And for to do hys bysy peyne
 For to achieve and atteyne
 Vnto so high perfeccio[n],
 And yit haue y affeccion
 Wyth al my hool[e] wyt and mynde
 Therto a way[e] for to fynde.”

596 *The Author.*for man to
attain per-
fection,600 tho’ I want
to reach it.**¶ Nature.**

“ Certys and thou wilt nat feyne,
 Thow shalt mowe wel the wey atteyne.
 And fynally the pathe achieve,
 Of whiche no man^v the shal repreve ;
 Yf thou lyst wyrken^v as the sage,
 Begynne anoone thy viage,

604 Nature tells
me I can do
so,

As I ha seyde the ther to forne,
 Lyst thy travayle be nat lorne.
 For in thy bed thus to soiourne
 To gret harme hyt wil the tourne.
 And fyrist considre well in thy syght
 Too goo the wey[e] that is ryght,

608

if I'll not
lie in bed,

And haue in mynde euer amonge
 In thy passage thou goo nat wronge,
 Nor erre nat in thin entent.

[This line added in
the margin.]

612

but go the
right way,
or road,

For in thys worlde here present
 Be so many dyuers thynge[s],
 Wonderful in ther werkynge[s],
 And weyes, somme freysh and feyre,

616

[leaf 210, bk.]

And somme also that be contreyre,
 The whiche, in soth, who taketh hele,
 Ful dyuersely a man^v kan^v lede ;
 For which I wil that thou be wyse,
 And that thou goo be good avyse,
 That in the fyn^v thou erre nought.
 But cast profoundly in thy thought,
 As thou gost in thys worlde here,

620

To erre nat in no manere.”

and take
care not to
wander from
it.

624

¶ The Auctour ansuerde vn-to nature.*The Author.*

“ Ha, lady myn^v,” tho quod I,

REASON

C

- The Author. “ For goddys sake hathi mercy 632
 I ask Nature to teach me To teche me, and sey nat nay,
 the right way. Which ys the verray ryghte way,
 Vnto me most profitable !
 This prey y yow, of hert[e] stable.” 636

Nature**Nature.**

- And she ne lyst no lenger duelle,
 But in al hast[e] gan me telle
 And seyde : “ thou shalt fynde trewe,
 Ther be ful many weyes newe, 640
 Wonderful and ryght dyuers,
 Bothe good and eke pervers,
 Of whichi, yif I shal nat feyne,
 In especial¹ ther be tweyne, ¹ especial] special A. 644
 And thou mayst chese[n], in substaunce,
 Whiche ys most to thy plesaunce :
 The toon gynethi in thorient
 And gooth towarde thoccident,
 And lenger² ther lyst nat sojourne
 But ageynwarde dothi retourne,
 Takyngh hys gynnyng of entent
 By example of the firmament.
 The tother from) the west certeyn)
 Towarde the est tournethi ageyn),
 The ryghte wey, but then) anoon),
 Whan) that he hathi hys cours [y]-goon),
 By a maner ful contraire
 Ageyn) westwarde he dothi repaire.
 But vnderstond and take good hede,
 Whichi thou shalt sywe[n] in dede
 And mayntene withi al thy myghti,
 As the way that ys most ryght.
 For fynally, in sentence,
 Of hem thys ys the difference : 660
 Thorient, whichi ys so bryght
 And casteth forth so clere a lyght,
 Betokeneth in especiall
 Thinges that be celestiall ¹ Verba expositoris in latino et
 betokens Heavenly things. translatoris in anglico. 668
 And thinges, as I kan) diffyne,

says there
are two ways,

one to the
East,

[leaf 211]
the other to
the West.

The East

betokens
Heavenly
things.

¹ *Oriens significat*
celestia et diuina et
occidens temporalia et
terrena et ideo prima
via que incipit ab ori-
ente et tandem reuer-
titur ibidem est via
racionis que incipit

¹ *a consideracione*
celestium et eterno-
rum et leuiter transe-
undo per ista terrena
semper redit et finali-
ter se conuertit ad
eterna Alia vero via
que incipit ab occi-
dente significat viam
sensus qui adheret
communiter magis
temporalibus et ter-
renis.

“ That be ¹ verrely dyvyne. For which, in conclusyon, This is the wey[e] of Reson Which causeth man, thys no nay, For to goo the ryghte way Which hath his gynnyng in the Est. But the tother of the west Ys, who that kan) beholde and se, The wey of sensualyte, Which set his entente in al To things that be temporal, Passyng and transytorie, And fulfylled of veyn glorie.	1 be] the F.	<i>Nature.</i>
	672	The Eastern way is the way of Rea- son;
	676	the Western, of Sensu- ality.

¶ Now speketh the auctour of the two vertues
that nature hath yive to man.

“ G od the which of hys goodnesse, As to forme y dyl expresse, As he that bothe may and kan), Hath yove and graunted vnto man Many vertu in substauenee, Throḡh hys myghty purveyaunce, Twoo maners of knowlychynge, As he that is most soureyn kynge, And thys myghty lorde also Hath graunted hym vertues two, That ben in pris of gret noblesse, Which conveye him and eke dresse And conduyte him, out of drede, In euery thing, whan he hath nede.	God has	
	684	
		given man [leaf 211, bk.]
	688	
		two Virtues,
	692	
		¶ <i>Virtus sensitiva per quam homo grosso modo cog- noscit et sentit.</i>
	696	
		I. sensitive, by which he perceives things,
	700	
	704	

- Nature.* " And many sondry eke sauours,
 feels heat Hoot and colde in storm) and shours, 708
 and cold, And, shortly also to compyle,
 Other formes that be sotyle,
 Naturely, as hyt ys dywe,
 Of hys kynde to pursywe 712
- and what Thinges that be to his plesaunce,
 pleases or And eschewe hem that do greuaunce,
 offends him; And flen) fro hem that ben) odible ;
 Whiche¹ vertu namyd ys sensible, ¹ Whiche] With F.
 2. Under- And is, as y reherse kan), 717
 standing Yove to beste and eke to man),
 But vn-to man) him to governe
 More perfytly, who kan) discerne. 720
- and Reason, The² tother vertu, out of drede, ² The] To F. A.
 [leaf 212] Myn) ovne frende, who taketh hede,
 by which he Ys called, in conclusion),
 differs from Vnderstondyng and reson), ³ Intellectus et ratio. 724
 beasts, By whiche of ryght, with-out[e] shame,
 Of a man) he bereth the name,
 And throḡh clere³ intelligence ³ clere] cleue A.
 and is like Fro bestes bereth the difference, 728
 Gods, And of nature ys resemblable
 To goddys that be pardurable ;
 Knowyngе throḡh hys dignite
 Many thinges that be secre ; 732
 Wher sensityf, this is certeyn),
 Is in knowynge but foreyn),
 As of the barke which is withoute
 For-derked with a maner doute,
 Of thinges which by accident
 Ne ben) but out-warde (but) apparent,
 And ne kan no ferther wyinne
 To know the prevy pithe withynne ; 736
 Wher as man), in sentence,
 By reson hath intelligence
 seeking to To make hys wytt to enelyne,
 know divine To knowe thinges that be dyvyne, 740
 and spiritual Lastyng and perpetuel,
 things. Hevenly and espirituel,

" Of heven) and of the firmament,	<u>Nature.</u>
And of euery element,	748
Whos wyt ys so clere y-founde,	
So perfyt pleynly and profounde,	
That he perceth erthe and hevene	
And fer above the sterris sevene,	752
So that he hath of every thing	
Verry perfyt knowlechynge	
In his secret ynwarde syght,	
So that this vertu to no wyght,	756
Of reson) and entendement,	
I mene as in this lyve present,	
Is yiven oonly but to man).	
And as me semeth trewly than),	760
He sholde, who so kan) discerne,	
Oonly by reson) him governe,	
Lyst that he, whiche wer grete shame, <small>¶ Concludendo quod non sit dignus habere nomen hominis.</small>	
Be depryved of hys name.	

¶ How nature procedeth ferther to speke
of these twoo vertues.

[leaf 212, bk.]

" Yet ferthermore, as hyt is skylle,		
To tel[le] the y haue grete wille,		
How this vertu sensityf		
Hath oft[e] sythe ful gret stryf	768	
With reson), the myghty quene,		
And hir quarel doth sustene		
Ageyns hir ful Rigorously,		
And many sythe ful folyly	772	
Ys to that lady debonaire		
In her werkynge ful contrarie,		
No thing of hir opinion);		
For, fynaly, lyche as reson)	776	
Vnto vertu ay accordeth,		
So sensualyte discordeth,		
And hath noon other appetit		
But in bodeley delyt,		
Al set to worldly vanyte,		
And this a gret dyuersyte		
Atwene her condicione;		

and thwart
her work.Sensuality
desires only
bodily de-
light.

<i>Nature.</i>	“ For euer at contradiccion Benþ thise tweyne douteles, Ay at discorde, and selle in pes, To our purpos in special.	784
Reason	But Reyson), that gouerneth al, I dar afferme hyt nat in veyn), Holdeth the wey[e], most certeyn), Tournyng towarde thorient,	788
guides men to the wholesome East,	Most holson) and convenient To on) entent who haveth grace Therin ¹ to walkyn) and to trace.	792
while Sensuality	Al be that sensualyte Causest men), who that kan) se, Of wilfulnes euer amoneg,	796
sends them to the wrong West	To go the wey[e] that is wronge, Which westward euer doth enclyne,	
[leaf 213]	Fer ² out of the ryght[e] lyne ;	2 Fer] for A. 800
of false pleasure.	Ful of plesaunce and fals delyte, And of fleshly appetye. But my counsayl and myn) avys Ys : that thou be war and wys	
This, men should leave,	To leve ³ the wey, this holde I best, Which that ledeth in-to West,	3 leve] love A.
and go East-ward,	And go alway, lyst thou be shent, The wey toward the orient,	804
as the West road	Which is a wey most covenable And to manne resonable. Al be the tother wey[e] seme	¶ i.e. via sensualitatis.
pleases only bestial folk.	Fair and fressh, as folkes deme, And wonder sote in special To swich as be but bestial, The which I rede the teschiwe, Of honeste, as hyt is diwe.	812
		816

¶ How nature charged him to goo the
wey of vertu and of Reson).

Start then with Virtue and Reason.	“ Begynne the wey[e], ech seson, First at vertu and reson), And fle ech thing that they dispreyse, And vp to god thy hert[e] reyse,	820
------------------------------------	--	-----

		Nature.
		Love God;
" And love him ouer al[le] thinge, Nat declynyng fro hys biddynge !		
And her with al take good hede Both to love him and to dredre		
As thy lorde most souereyne ;		
And to forn thy eyen tweyne		
Most enterly lat him be set !		
For thou, in soth, mayst do no bet,		
And, lych to hys commaundement,		
Set thy desire and thynt entent		
To thinges that be celestiaH,		
And dispise ther with aH	832	
Erthely thinges transitorye,		
And remembre in thy memorye ¹	1 memorye] memoire F.	[leaf 213, bk.]
Al swich worldly vanyte !		
Love ryghtwisnesse and pite,	836	
And as ferforth as thou kan,		
Do to eny maner man,		
Bothe of high and low degre,		
As thou woldest he did to the !	840	
And do no man no maner wronge,		
But make thy self myghty and stronge		
With al thynt hool entencion		
To holde the wey[e] of reson,	844	Viam rationis tene.
The which, in soth, yif thou take hede,		Hold to Reason's road,
Doth a man to heven lede,		which leads to Heaven.
The verray trewe, ryghte way,		
Fro wher thou came, this is no nay,	848	
And fynaly, yif thou take hede,		
Thider ageyn thou must procede.		
Be ryghtful eke at al[le] dawes		
Especial vnto my lawes,	852	
As reson wil of verray ryght,		
And kepe the wel with al thy myght		
Fro thilke wey that ledeth wrong !		
And eke eschiwe and make the strong		
Pleynly ageyn[e]s alle tho		
That the wronge wey[e] go !		
I mene swich, as thou shalt fynde,		
That falsly wirke ageyn[e]s kynde ;	860	
		Keep from the wrong road,
		and oppose all who go it.

<i>Nature.</i>	“ The whiche for her gret offence Oft[e] falle in the sentence Of my prest called Genivs.	¶ Genivs sacerdos nature.
<i>Genius is the priest of Nature,</i>	For, truly, thou shalt fynde hyt thus : That his power is Auctorised And throḡh the world eke solemnysed, To a-coursen alle tho	864
<i>and curses all who act against her laws,</i>	That ageyn̄ my lawes do. For whiche, by the rede of me, Do, as reson̄ techeth̄ the, And thy wittis hool enclyne	868
<i>So, do as Reason, [leaf 214]</i>	To rewle the by hir doctrine, Whom̄ that y love of hert entere As myn̄ ovne suster dere ! And she, in sooth̄, lyst nat discorde	872
<i>Nature's sis- ter, bids,</i>	For nought to which I me accorde. We be so ful of oon̄ acorde That atwene vs ys no discorde, And fully eke of oon̄ assent,	876
<i>for she and Nature ever agree.</i>	As he that hath entendement May vnderstonde of newe and olde. And shortly thus I haue the tolde The wey[e] which̄ thou shalt eschewe, And whiche of ryght thou shalt pursewe,	880
<i>And may (God send you grace not to fail!</i>	Lych as to form̄ I haue diseryved, Til tyme that thou be arived Vp at the port of al solace. And god the sende myght̄ and grace,	884
	That thou erre nat nor faylle, But that my wordes may avaylle To al that may profyte the ! In sooth̄, thou gest no more of me,	888
	The surplus haue in remembraunce, And fynaly, as in substaunee, Do as the lyst, lo, this the ende ! For now fro the y must wende.”	892
		896

¶ How nature departed away, and how the auctour began his passage to visite the Worlde, As nature yaf him counsaylle.

And sodenly, y yow ensure,	<i>The Author.</i>
Whan̄ this lady, dame Nature,	Nature leaves me.
Departed was, y lefte allone	
Solytary in gret mone,	900
Ful angwysshous in wo and peyne,	
And hir absence gan compleyne.	
And in al hast, whanne she was goon̄,	
Out of my bed I roose anoon̄,	904 [leaf 214, bk.]
And myd of my doel and sorwe	I get up,
I clad[de] me that glade morwe,	
Which̄, in soth̄, gaf me corage	dress,
For to gynne my passage.	908
And sothly, lyc̄ as she me bad,	
In al hast whan̄ I was clad	
And redy eke in myn̄ array,	
I went[e] forth the same day,	912 and go into a big field
Vpon̄ my wey[e], in certeyn̄,	
In-to a felde ful large and pleyn̄	
To sen the seson̄ delytable,	
Which̄ was to me ful profitable	916
And ryght̄ holsum̄ douteles;	
The whiche wey, in soth̄, y ches,	
Conered with flour[e]s fressh̄ and grene	full of flowers,
By vertu of the lusty quene,	920
Callyd Flora, the goddesse,	
That myn̄ hert[e] for gladnesse	
Supprised was oonly to se	
Of thilke ¹ place the beaute,	1 thilke] the same A. 924
To my plesaunce most covenable	
And of syght̄ most delytable.	fair to see.
But in a while, this no nay,	
I was disloggyd of my way,	928 But I wander from my path:
That I left anoone ryght̄	
Therof bothe mynde and syght̄,	
For thylke ² seson̄ of the yere	2 thylke] the same A.
The ayre so atempere was and clere,	932 the air is so mild,
And also, as myn̄ Auctour tellys,	
The fresshes of the clere wellys,	the springs so fresh.
That fro the movntes were descended,	
Which̄ ne myghte be amended,	936

<i>The Author.</i>	Made the cold[e] siluer stremes	
Sunshine is on the streams.	To shyne ageyn̄ the sonne bemes, The Ryvers with a soot[e] sovne That be the wallys ronne doyne . . .	940
[leaf 215]	And some also men̄ myghte see Flowyng fro the salt[e] see, Somme so myghty and so large To bere a gret shiþ or a barge,	944
Rivers bear large ships.	The whichi, in many sondry wyse, Serveden̄ for marchandyse, And wern also ful profitable And vn-to manne ryght̄ vayllable.	948
Mountains are high.	I saugh̄ also ful high̄ mountaynes, The holtis hore and large playnes, The medwes that wer inly fair, And also eke in my repair	952
Wild beasts range forests.	The wodes grene and the forestis, Rennyn̄g fuþ oft ¹ wylde bestis, ² The whiche dide her besy cure For to gete ther pasture,	956
The sea is tempestuous;	¹ oft] of A. The see sommwhile ful hidouse Of wawes eke tempest[u]ouse, Ful of fışhes gret and smale, And also eke, this is no tale,	960
the sky full of stars.	The hevene, who so taketh̄ hede, Ful of bryghte sterriſ rede. And in my walke I saugh̄ also Many other merveyles mo	964
I forgot all past events,	That truely, as thoughte me, For the grete dyuersyte, And for the thinges so vnkouthe,	968
so delightful are these worldly sights.	Est and West, north and southe, Whieþ I behelde in many caas, That al my lyf whichi passed was Was clene out of my remembraunce,	972
	For the fals[e], veyn̄ plesaunce Of thys worldly vanyte, Whiche sempte pleynly vn-to me Of his facon̄ so gracious,	976
	So lusty and delyciouse,	

<u>The Author.</u>	
That I was feble in my devis Of wysdām for to yive a pris To euyer thing, and dul of mynde, To preyse hit lyke his ovne kynde :	[leaf 215, b.k.] 980
My kunnynge was to feble and feynt, And so with ignoraunce y-meynt. ¹	1 y-meynt] I-mixitt A. 984
And yet felt y, in sothfastnesse, Lyche a maner of suetnesse Entren) in-to my corage,	
Ay as y went in my passage, Whyeli was to me, y yow ensure, Ryght ^t profytalbe to my Norture ;	988 but they pro- fit me.
And of the surplus of my thought, Of things that I knyw ryght ^t nought ^t I aboode no lenger space,	
But wonder lyghtly let hem pace.	992

¶ How the auctour mette sodeynly iij goddesse[s]
and I. god which conveyde hem.

As I walk on,	
And, shortly, ferther to procede In my way, or I toke hede, Al allone with-oute guyde, Myn eye so as I caste a-syde, Ther was a pathe, with-out[e] lye, In whiche I saugh a compayne, Ful excellent of ther beaute, And foure ther wern, as thoughte me, That ther ne was no man) a-lyve The whiche konde in soth discryve Her gret[e] fairenesse half a ryght. For they yaf as gret a lyght As sterris in the frosty nyght, Whanne walkne is most bryght, With-oute cloude or any skye, That who that sey hem with his eye, He myght affermen in certeyn, And recorde hyt wel, and seyn, By apparence of her figures, They wern noon erthely creatures, But rather, who considered al,	996
	1 see four
	1000
	1004
	fairest folk, who ray forth light like the stars in a frosty night.
	1008
	1012

The Author.

[leaf 216]	Dyvine and eke celestial, Who that wer wys and tooke good hede.	
Of these four folk,	And or that I ferther procede, Thys ys myn entencion	1016
	To make a ¹ bref descripcion ^{1 make a] make of a F. A.}	
	Of hem, sothly, as ye shal se.	
three are Ladies,	And in novmble ther wer thre, Ladyes of gret apparaille,	1020
famous God- desses.	Among[e] whichie, this no faylle, Ther was oon hem to conveye,	
	Vnto whom they did obeye.	1024
	And al[le] iij, thys no fable, Wer goddesses honourable	
	Of al this worlde, most famous ;	
	Myn Auctour truly telleth thus.	1028

¶ Her the auctour maketh a descripcioune
of Pallas.

The first is
Lady Pallas,

The first of hem y-named was,
As seyth my boke, Dame Pallas,
A goddes of ful gret renoun,
And by lyne descended doun
Fro the goddys high kynrede,
Doughter, pleynly, as I rede,
Of Iubiter, the booke seyth thus,
And Suster also to Phebus.

¶ Iubiter apud poetas accepitur multis modis : aliquando pro deo vero et summo, sicut hic, cum dicitur quod Pallas est filia Iouis et hoc est iuxta illud. Omnis sapientia A domino deo est / aliquando capitul pro planeta, aliquando pro celo aliquando pro igne vel aere superiori aliquando etiam historiæ liter accipitur pro rege Crete.

daughter of
Jupiter,

And Iubiter, as clerkes write
And in her bookes lyst endyte,
Is taken, so as they discerneth,
For the lord that al governeth,
To whom Pallas, lyk as they lere,
Ys his ovne doghtre dere,

Called so for hyr² prudence,

^{nota}
2 hyr] hys F. his A.

As chef goddesse of sapience,
In tokne, trewly, as yt is,
That alle wisdom descended is
Fro³ god a-bove and al prudenee,
And therfore, for hir excellencie,
She called is, and that of olde,
Doughter to god, as I haue tolde,

³ Fro] for F. A.

¶ Pallas domina dea belli que interpretatur Idem quod sapientia v[e]l prudencia que in bello est multum necessaria.

- Rede poetis, and ye shal se,
And for hir gret[e]¹ dignite,
As she that may most availe,
Named the goddesse of bataile,
Of Armes, and of chyvalrye,
In tokne, who that kan^v espye,
Wysdam, yif I shal nat tarye,
In werre² ys ful necessarye.
And she yiveth honour and glorie,
And vnto knyghtes eke victorye,
Wher as she is fanourable ;
And this lady honourable,
Who that ener be leve or lothe,
Thilke tyme, whan^v she ys wrothe,
Frowardly of hir nature,
Ys cause of discomfyture
To many oon^v that may not chese,
And causeth hem her lyf to lese.
And somme she puteth in gret shame
To lese her honour and her name,
And many a noble Region^v
She hath brought to confusion^v,
As grounde of meschef and of sorwe.
And she also, bothi eve and morwe,
Thys myghty lady and goddesse,
Fro men³ avoydeth ydelnesse,
And maketh hem ful prudently
For to lyve vertuously,
Her lyfe by wisdan^v to amende,
And in her wyt to comprehendre
Secretys whichi that be dyvyne.
And she kan^v folkes eke enclyne,
Bothi in werre and eke debat,
To ben^v ewrous and fortunat ;
And man^v, be kynde corumpable,
She kan^v make pardurable,
Yf she be vertu himi gourne,
Lyk goddyns for to be eterne,
To lyven^v in that perfyt lyfe
Wher⁴ Ioye ys ay with-out[e] stryfe,
- [leaf 216, bk.]
¹ gret[e]] gretar A. 1052 *The Author.*
- Pallas is the
Goddess of
Battle.
- 1056
² werre] warrous A.
- 1060 She gives
Victory to
whom she
favours,
- 1064
- 1068 and Death
and Shame
to others.
- 1072
- She takes
Idleness from
men,
- 1076 ³ men] man A.
- 1080 and makes
them virtuous,
wise,
- 1084 fortunate,
- 1088 [leaf 217]
and heirs of
eternal life.
- + Wher] whos A.

- | | | |
|---|---|--|
| <i>The Author.</i> | The whyche shal hauē ende neuer,
But ay contwne and perseuer
In blysse, the whiche, as I kan) telle,
Al worldly Ioy[e] doth excelle. | 1092 |
| | ¶ Here descriyueth the auctour the beaute and
the maner of Pallas. | |
| Lady Pallas

is passing
fair; and

her hue fresh,

tho she is old.

Her beauty
and wisdom
do not fade:

she is cald
Minerva,

or immortal.

Her eyes are
like torches.

[leaf 217, bk.]

Her height
varies:

now ordi-
nary, | This lady, vn-to my devys,
That was most exceilent and wys,
Passyng fair for to beholde,
Lyche ¹ to form as I yow tolde.
For, fynaly, in hir figure
Reserved was al mesure
That, yif she shal be comprehended,
Ther was no thyng to be amended.
And hir colour and hir hiwe
Was euere y-lyche fresh and nywe,
And yet this lady, wys and sage,
Was ryght olde and of gret age,
No thing stondyng out of Ioynt
But ay abydynge in oo poynt,
Whos beaute fade may nor falle,
For wisdam neuer may apalle,
Nor of Nature neuer sterveye,
For which she called ys Mynerva,
That ys to seyne in special
A thing that ys ay immortal.
And hir ey[e]n, in certeyn)
Resembled vnto torchys tweyn),
Whiche brenten ay y-lyche bryght
With-oat eelypsyng of her lyght.
And forthi I passe in sothnesse
Al hir beaute to expresse,
For wel wote y, I sholde faylle,
Having of oo thing gret mervaille:
That hir gretnesse was vNSTable,
And founden ofte ryght chaungeable:
Somwhile amonge, I dar ensure,
Comon ² she was of hir stature,
And sommwhile she wex so long | 1096
1100
1104
1108
1113
1116
1118
1120
1124
1126
1128 |
| | 1 Lyche] lyth F.

notā. | |
| | ¶ Sapiencia non mar-
cescit unde appellatur
Minerva id est [im-]
mortalis. | |
| | ¶ Hoc dicitur quia sa-
piens clare et perfecte
videt et sapiencia illu-
minat intellectum. | |
| | ¶ Hoc dicitur propter
consideracionem ter-
renorum. | |
| | 2 Comon] cemon F.A. | |

- That to the hevene she raught^t amonȝe ; ¶ *Propter consideracionem celestium.* *The Author.*
And as mynȝ Auctour seyth certeynȝ,
The which̄ ne writ no thing in veynȝ,
- Sommwhile she persed of entent
Fer a-bove the firmament ¶ *Propter consideracionem diuinorum.*
And the sterris clere and bright,
That menȝ loste of hir the syght,
Tyl that hir lyst ageynȝ retourne
Lowe in erthe to soiourne,
And openly, as hyt was seynȝ,
Took hir gretnesse new ageynȝ,
Whos mevyng[e] to devyse
I-shewed was in treble wyse,
As ye han herd aforȝ declare.
And, certys, now I wil not spare
For to donȝ my besy cure
To discriven hir vesture,
Withȝ-outenȝ any more delay,
And the maner of hir array.
- ¶ Of the vesture of Pallas the goddesse.
- Hir clothing was, this no fable,
Ryght^t worthy and ryght^t honourable
Wroght and wove, this noo tale,
With sotil thredes softe and smale,
Of mater nat coromparable,
The werk of which̄, in comparable,
Was also, who took good hede,
That, also god me save, and spedē,
And me defende from al damage,
I kanȝ nat tel in no langage
What thing hyt was to my knowyng.
For hyt was no ertly thing,
Nor wroght be crafte of mannes hande,
Who that kanȝ wel vnderstande ;
For Pallas, which̄ that ys goddesse, *nota*
And of wevyng chef maistresse,
Wroght hyt, yif I shal nat feynȝ,
With hir ovne handis tweynȝ.
I knew yt wel, me lyst nat lye,
- 1131 then rising
above the stars
- 1136 till she pleases
to shrink to earth.
- 1140
- 1144 I'll now
describe her
clothing.
- 1148
- It is wrought
of unrotting
threads,
- 1152
- [leaf 218]
- 1156
- not woven by
hand of man,
- 1160
- but by her
own Goddess-
hands.

The Author.

The Mantle
of Pallas is
of 3 colours,
meaning the
Parts of Phi-
losophie.

First whan̄ the werke y dide espye,
More fresh of hewe than̄ may flours. 1167

And wrought yt was of .iiij. colours, • *Hoc dicitur propter tres partes philosophie.*

The whichē thre do signifye

The partyes of Philosophie.

Of which, by ryght and nat of wrong, 1171

Pallas medleth̄ euer among,

Whos mantel, who that vnderstood,

Was long and wyde, large and brood,

As yt sat wel, of honeste,

To a lady of high̄ degré.

To be arayed in this cas.

Swich was the mantel of Pallas,

And lyke myn̄ auctour in scripture

¹ Makyn̄ the mensyon of her armoure. ¹ *om. F.* 1180

I'll now
descriue her
armour.

• **Here descriyveth the Auctour the armys
of Pallas.**

Of verray ryght, both hygh and lowe,
Yt longeth to yow for to knowe,

And to emprynte in your memorye.

That Pallas, for to han victorye,

Shal eve and morwe armed be

In novm̄bre with armvres thre :

First on̄ hir heade, be gouernaunce,

A bryght helme of a-temp̄eraunce,

Harder than Iren̄ outhere stel,

For to endure and last[e] wel,

Which maked was of swych temprure,

That pollex swerde ne noon̄ armure

May do therto no violence.

And eke also, in hir diffince,

From al hir son̄ hir self to were,

In her ryght honde she had a spere,

Which named was, in sothfastnesse,

The egal launce of ryghtwysnesse,

To luke that no wrong be do.

In hir lyfte honde she had also

A myghty shelde of pacience

Ther-with to make resistance

Her Arms are
three:

1. On her
head, a Helm
of Temper-
ance;

[leaf 218, bk.]

2. in her right
hand, a Lance
of Righteous-
ness;

3. in her left,
a Shield of
Patience.

• *Pallas dicitur armata
quia sapientia debet
habere multiplicem
armaturam diuarum
virtutum.*

• *Deinde enim sapientia
habet gaudium temperantiae,*

1188

1193

• *Lanceam iusticie, et
scutum pacientie.*

1196

1200

- Ageyn^v al vices, out of drede ;
In whiche shelde, lyke as I rede,
An hed was wroght ful marvelous
Of a best[e] monstruous.
But thilke tyme, as I took hede,
Her helme was voyded from hir hede,
Castyng in myn^v oppinion,
She did hyt of Entencion,
That I myght^t in the self[e] place
Sen the beaute of hir face,
And ther-vpon^v be Iuge and deme.
And, truly, as me dide seme,
About hir hede envirovne
I saugh^t a passyng ryche corovne,
Excellyng alle, I yow ensure,
The corovne except of Dame Nature.
But of Reson^v I dar wel seyn,
And afferme hyt in eerteyn^v :
The corovne of Pallas, the goddesse,
Surmountede al[le] of rychesse,
To which^t was noon^v egal nor Evene,
For of the highe god of hevene
Hyt forged was, ful yore agon^v,
With^t many a noble ryche ston^v,
By a maner espicial.
And with^t this corovne most royal
This ilke lorde, which^t ys most wys,
Corowned hir in paradys,
For hir beaute and high^t prudence,
Pallas, goddesse of sapience,
Ther-by for to signifie,
Who that truly kan^v espye,
That verray wysdam hath^t no delyt,
Ne² no maner of appetyt
In worldly thing most transitorie.
And as hyt ys put in memorie,
The same **Pallas**, as I toke hede,
Fleyng had about her hede
Of Cynetys ful grete novmbre,
Makyn^t in maner of an ovnbre,
- The Author.*
- 1204
- 1208 Minerva's
helme was off,
- 1212 to show her
beautiful
face;
- 1216 but round
her head she
had a rich
crown,
- 1220
- ¶ Quia omnis sapientia
a domino deo est vel
hoc dicitur propter
creacionem anime.¹
- 1 annine F.
- 1224 forged by
the God of
Heaven,
- 1228
- not^a
- 1232 given her for
her beauty
[leaf 219]
and prudence
as Goddess of
Wisdom.
- ¶ Quia sapiens non debet
appetere gloriam mundi
sed debet se occultare.
- 2 Ne¹ in A. 1236
- 1240 Round her
head, too,
flew eygnets
like a halo,

34 *Men should sing, like the Swan, before they die, to Live above.*

The Author.

¶ Ista sunt
verba trans-
latoris.

And as the
Swan sings
before his
death,

so men (who
are reason-
able beasts)

should re-
member that
they must
die,

[leaf 219, bk.]

and should
sing, before
they quit this
strifeul life,

to go to life
eternal.

With her wynges ay flykeryng,
To doun hir sport with her pleyng,¹

Which thing to my fantasye
Of wisdam may signyfye :

So as the **Swan**, this is no nay,
Syngeth to forn¹ his fatal day,

With werbles ful of melodye,

To shewen¹ in her armonye,

Of kynde as she is enclyned,

How the threde shal be vntwyned

Of hir lyf, bookys seyn¹ so,

By antropos, and broke a-two :

So euery man¹, in caas semblable,

Whiche is a best[e] resonable,

Shulde aduerte, and han in mynde,

And vnclose his eyen¹ blynde,

To sen¹ aforn, it ys no Iape,

How he the dethe may nat eskape,

Whan¹ Antropos the hour hath set,

And sen, sith¹ it may be no bet,

That al our lyf, wylt-out[e] were,

Ys but a maner exile here,

Of which he ought[e] to be sad,

And ageynward lyght¹ and glad,

And think[e], how he ys a man¹,

Of vertu syng[e] with the swan¹,

To forn¹ the tyme in special

That called is his day fatal,

And sen, how this present lyf

Ys ful of werre and [of] strif,

That to departe with al hys myght¹

He sholde be both¹ glad and lyght¹,

¶ **Hoc est filius sapiencie.**

As Pallas childe, for to discerne,

How he shal go to lyf eterne

Fer a-bove the sterrys clere.

Now no more of thys matere,

But first, so as I vndertook,

To the processe of my book

1243

¹ pleyng] preyinge A.

¶ Secundum quod ipse op-
pinatur quod quilibet
sapiens deberet habere
respectum ad finem et ex
prudencia dieu mortis
preuidere que cuilibet
homini hic mortali est
incerta.

1249

1252

1256

1260

1263

¶ Vnde sicut olor sui
funeris est preco / ita
deberet quilibet vir-
tuosus gaudere de
morte temporali que
non

¶ est nisi transmutacio
quelandam ad vitam
eternam vnde paulus
de hoc mundo fessus
cupiebat dissoluiri et
esse cum christo.

1272

1276

¶ Huc usque verba
translatoris.

1280

I wil retourne, and that ful blywe,
Tharray of Iuno to discryve.

The Author.

¶ Here descryveth the auctour the maner³ and
the array of the secounde goddesse Iuno.

Next Pallas, as hyt ys founde,
Foloweth Iuno, the secounde,
The myghty lady and maistresse,
And chefe goddesse of rychesse,
And in poetys, as yt is ryff,
Called **Iubiteris** wyff.

1284 After Pallas
came Juno,

The whiche, throḡh his gret[e] myght,
Both̄ ageyn̄ reson̄ and ryght,

1288 wife of Ju-
piter,

Gaste hys olde fader doun
From̄ hys myghty Region⁴,
Robbyng him of his rychesse,
In-to myschefe and gret distresse,
I mene the grete god Satourne,
In pouerte for to soiourne,
Out of his myghty Royal Se ;
And eke also of cruelte
Made him lese, I yow ensure,

1292 who turnd
his father
Saturn out
of Heaven

Hys membres of engendrure.
The whiche was, so as I rede,
Passyngly a cruel dede,
With-out[e] merci outhier grace

1296 into poverty,

So hys fader to enchace
Out of hys kyngdam forto duelle.
For this Satourne, as bookes telle,
With his lokkys hoore and gray,
Held his kyngdam many day,

1300 [leaf 220]
and also cas-
trated him.

That ther was noon vn-to him lyche.
He was so myghty and so ryche,
That throḡh his noble high estate
The worlde was called aureate,
Ther was of golde so gret plente,
Devoyded al of skarsete,
Hyt was so haboundant at al,
But lich̄ as I reherse shal,

This Saturn

1308

was rich,

Iubiter hath hyt empeyred,

1312 and cald
'aureate,'
he had so
much gold.

1316

The Author.

Now, gold
is turnd to
silver;

and few folk
have either.

We're not
even tin or
brass,

but false
alloy.

There's no
love,
save for gold.

[leaf 220, bk.]
The world
delights in
falsehood.

Jupiter was
the son of
Saturn

and Cybele.

Juno was
Queen of
Riches.

That we be now of gold dispeyred,
For hit ys now, with-out[e] wene,
Tourned in-to siluer shene,
Wel wors then hyt was founde aforw,
Fer exiled and y-lorne ;
For in the worlde that now is founde,
Ther be but fewe that habounde
With gold, siluer, or swych metal ;
For now the world, in special,
Is vnnethe, who look wel,
Nouther of Coper, nor of stel,
Nouther of led[e], Tym, nor Bras.
For hyt is wel wors than it was,
Damaged by ful fals allay.

Swich falsnesse regneth now this day,
Thorghi coveytise, that feyth ys gon ;
For now vnnethe ther ys noon

That loueth but for lucre of gode,
So vnykynde is blood to blode ;
Who lyst assay[e], he shal fynde,
How the worlde ys wax vnykynde,
And in falshede doth him delyte.

Herof no more I wil now¹ write, 1340

But to **Iuno** tourne ageyn, ¹ I wil now] now wyll I A.

The whiche, lychi as clerkes seyn,
Is of this world goddesse and quene,
Rede her bokes, and ye shal sene,

Wife to Iubiter, the grete, 1344

Next Satourne, kyng of Crete,

Corbed, crooked, feble, and colde,

Lychi to forn as I ha tolde, 1348

Cibeles eke, his moder dere,

So that **Iuno**, as ye may lere,

Descended ys, yif ye take hede,

Passyngly of highi kynrede, 1352

Of noble generacion,

And of gret domynacion]. ² nota

For she is quene and eke goddesse²

Of worldly tresour and rychesse,

And hem gouerneth, sooth to sey,

¹ Cibeles fuit mater Iouis secundum opinionem poetarum.

² Iuno dicitur dea divinariarum eo quod ille Aer inferior circumdat terram in qua oannes oases tauri et omnes divicie continetur / unde significat vitam actuum que debetur diuitibus.

For fortune doth hir lust obey,
 The gerful lady with hir whel,
 That blynd is and seth¹ neuer a del ; ¹ seth] seith A. 1360
 Fortune obeys Juno,
 For erthely tresour, in certeyn,
 Is holy put in her demeyn ;
 For **Iuno** is the tresourere,
 And fortune hir awmonere. 1364
 who is Treasurer ;
 Fortune is Almoner.

¶ Here discriveth the auctour hir beaute
 and hir array.

- T**his goddesse of hir nature ¶ *Quia dicitie allicinat corda hominum et specialiter cupidorum.* Juno was beautiful ;
 Was ryght faire, y yow ensure ;
 She stood so in ech manrys grace,
 It neded noght to papphe hir face, 1368 her face didn't need paint.
 For she was, bothe fer' and nere,
 Ryght agreeable of look and chere,
 Whos beaute wolde neuer cesse
 To make folks faste presse 1372 *nota* Folk lookt at her all day untired,
 Vpon hir to stare and muse,
 And al the day her look to vse,
 With-outen eny werynesse,
 For to beholden hir fairenesse, 1376
 Of which no man wex feynt nor dul,
 Nor therof was replet nor ful,
 Nor myght nor power had[de] noon
 Out of the place for to goon,
 But euere ylyche desirous, 1380 and couldn't leave her,
 Al thogh that cruel Cerberus
 Sholde haue rent hem and y-gnawe,
 And her throte asonder drawe.
 For the nerer that they went,
 Ay the more her hert[e] brent,
 And the more gan presse and siwe,
 Without[e] power to remywe. 1384
 ¶ And with hir beaute moste notable
 She had atyre ryght honourable,
 In myn Auctour as hyt is tolde :
 A sur-cote on of clothe of golde,
 Of sotil shap ryght wonderful,
 That my kunning ys to dul, 1392 surcoat of cloth of gold.

She wore a

- The Author.* Thogh I studyed al my lyve,
To declare hyt and descriyve, 1396
Juno's sur-
coat Wroght and wove with sondry flours ;
And an hundred folde colours
Men in her clothing myghte fynde,
Fret¹ ful of ryche stonys ynde, ^{1 Fret] firt A.} 1400
was deckt
with jewels. The whiche bekam hir wonder wele ;
Wherby men myghte know and fele,
By hir abyte large and longe,
That she of frendes was ryght stronge, 1404
And myghty² also of rychesse. ^{2 myghty] myghte A.}
For she of tresour was goddesse,
In al this worlde noon to hir lyche,
And of gold and stonys ryche, 1408
White, blyw[e] grene, and rede,
She had a corowne vpon hir hede,
Passyng ryche of apparaylle.
But of oo thing I gan mervaylle : 1412
That she gan ay hir hede to wrye,
As sempte me, vnder a skye,
And as I coude espye and knowe,
Me thought, I sawgh a Reyne-bowe
Of blywe and rede and watiry grene,
The which environ of this quene
Went, so as I kan devise,
About hir hede in cercle wise. 1416
ringd by a
Rainbow. And in hir hande, as I behelde,
A ful ryche sceptre she helde
To shewe, in euery mannys³ syght, ^{3 mannys] mans A.} 1420
In her hand
was a Sceptre. That she was a quene of ryght.
Ther sawgh I also, out of doute,
Siwynge after a gret route
Peacocks, that yaf a gret lyght
With her Aungelys fethers bryght, 1428
feathers fol-
lowd her. About hir fete, for plesaunce,
In maner of an obseruaunce,
Did her never hir to serve,
The bet hir grace to disserve. 1432

¶ Her descriyveth the Auctour the maner
and the array of Venus.

The Author.

- M**ynd auctour pleynly telleth thus : ¶ *Venus id est carnalis concupiscentia vel planeta que inclinat ad coenepiscenciam et significat vitam voluptuosam que debetur carnalibus.* The 3rd Goddess was Venus, daughter of Saturn,
- The thridde¹ goddesse was Venus, Which, with her exelent visage, Descended was of gret lynage, Doughtre, lych as ye han herd, To saturne with his frosty berd, As ye shal here, ceriously, Conceyved wonder straungely, In the silve same wyse As ye aform han herd denye, And eke in bokes ys remembred : How that Saturne was dismembred, I mene thus, by fatal ewre, Lost hys membres of engendrure By Iubyter, hys sone and ayre, Which was nouther² good nor faire ; But throḡh his myght and high renou, He put him from his region, And on hys fader took gret wakē ; For the membres that y of speake He cast hem in the salt[e] see, Of which the natyvite Gan first, as bookes lyst expresse, Of feyre venus, the goddesse. For writyng of poetis halt That she roos of the foond most salt Which ryseth in the wawes felle, That fynaly, as clerkes telle, The See was moder to Venus, And hir fader Saturnus, As clerkys make mencion Touching hir generacion. She hath also, of kyndly ryght, Gret lordshippe and ryght gret myght, By influence of hir werkynges, In gouernance of worldly thinges ; For she doth ledē and eke guye
- 1 thriddle] thyrd A. 1440
- 1441 [leaf 222] whom his son Jupiter gelded, neither] neither A. 1448
- dethroned, 1452 and cast into the sea,
- 1456 wherefrom Venus rose. ¶ *id est tenet.*
- 1460 nota The Sea was her mother, Saturn her father.
- 1464 1468

<i>The Author.</i>	The amerouse constablerye,	
Venus rules all who love.	Enclynnyng by fleshly appetyte Folkys, for to haue delyte To serve love and to obeye, Wherso she do hem lyve or deye.	1472
	¶ Her maketh thauctour a descripcion of hir myght.	
	W ho lyst to know hir pover pleyn, He shal fynden, in certeyn, Hir lordshippe gret, in special, For, sothely, she comaundereth al,	1476
[leaf 222, bk.]	What so hir lyst, this no nay, For ther is platly non that may Dysobey[e]n̄ hir byddyng :	1480
No one can disobey her.	Nouther emperorour nor kyng, Duk nor other creature, But maygre hem they must endure Vnder hir myghty obeysaunce,	1484
	So disposyd ¹ ys hir chaunce. <small>¹ disposyd] disposposyd F., disposposed A.</small>	
No Goddess	For other goddesse ys ther non, For to rekene hem euerychon̄,	1488
does such wonders as she:	That so gret merveyles doth ; For hyt ys she the whiche, in sothi, Kan̄, whan̄ hir lyst, both nyghe and ferre,	
she turns peace to war, and strife to unity.	Pes I-tournen̄ in-to werre, And she kan̄ bringe ageyn̄ taceord Folke that stonden̄ at discord.	1492
She makes folk misers and generous.	And this lady, Dame Venus, Kan̄ make folkys covetous To spend her good and lytel charge,	1496
	And the Negarde to be large ; And thorgh̄ hir myght, which̄ ys dyvyne,	
She humbles the proud,	She the proude kan̄ enclyne To lownesse and humilyte, And the deynouse meke to be,	1500
and makes the angry, mild.	The daungerouse eke debomaire, And do the soleyn̄ speke faire, The envious to be amyable,	1504
	And the angry to be tretable ;	

- And she kan^d also, in certeyn^d, *The Author.*
Hertys which that be vileynd
Disposen^d hem to gentilesse,
To honour, and to worthynesse,
Leve her port vnkouth and straunge,
And the cowarde she kan^d chaunge 1508
To be manful, and gete a name,
And maken fer to springe his fame,
And atteyne to gret noblesse,
Oonly throg^h his high^t prowesse. 1512
And she kan^d maken^d ageynwarde
The hardy for to be cowarde,
Throg^h hir gery influence,
And throg^h hir proude violence; 1520
Hygh^t and low she kan^d eke drawe
Obey the boundes of hir lawe.
Ageyn^d hir myght^t ther is no went; 1524
For in the highe firmament
The goddys alle, as hyt is skyl,
Must enclyne to hir wil:
Bothe **Iubiter**, and eke Phebus,
Mars, saturne, and mercurius,
They fynde kan^d non existence,
Ageyn^d hir power no diffence, 1528
But wolde echon^d, as clerkes telle,
Ay with hir abyde and duelle. 1532
So strongly she kan^d hem assaylle
That no diffence may hem^d avaylle.

¶ *Her maketh thauctour A descripcion of
hir beaute and of hir array.*

- N**ow wil I make a smale lesson^d 1536
Of hir array and hir fason^d:
Venus was fresh^t and yonge of age,
And passyng fair of hir visage,
That, touchyng sothly hir beaute,
Was noon so faire, in no contre, 1540
Nor non^d that myghte countrevaylle
Of ryche atyre nor apparaylle
To hir, in soth^t, no maner wyse.
She is fresh,
young and
fair.

- The Author.* For, finaly,¹ to hir servise ¹ finaly] fynall A. 1544
 She drougħi al tho by violence
 Swichī as kam in hir presence,
 Benigne of port, wyth chere smyling,
 Hyr' eyen) glade ay laughyng, 1548
 [leaf 223, bk.] Lyght^t of corage, of wil chaungable,
 Selde or neuer founde stable,
 Variaunt of hir manere :
 She changes every hour. For an hour to-gedre y-fere² ² y-fere] y fre F. A. 1552
 She na-bood in oo degré,
 Throgh̄ hir mutabilite ;
 Queynte of array, who lyst take hede,
 A cote y-lacyd al of Rede, 1556
 Rycher than outhere silke or golde,
 But the mater is nat tolde
 Wher-of yt was y-made or wroght,
 Nor, pleynly, I ne coude noght 1560
 Deme, wheroft yt sholde be.
 But wel I wot, men̄ myghte se
 Hir shappe throgh̄-out, so was hit maked,
 Lyc̄i as she had in soth̄ be naked ; 1564
 A lace of golde, ful ryche at al,
 Gyrt about hir medil smal,
 On̄ her fyngres euerychon̄
 Rynges with many ryche ston̄. 1568
 She has rings on her fingers,
 and roses round her head. And thoḡi she were a quene certeyn⁴,
 Yet ther was no corovne seyn⁵
 Of gold nor² stonyis on̄ hir hede,
 But she had of roses rede 1572
 In stede therof a chapelet
 As compas rounde ful freshly set.
 For kerchef pleynly had she non̄,
 Whos here as eny gold wyre shon̄, 1576
 And hild also in hir ryght honde,
 Rede as a kole,³ A firy bronde, ³ as a kole] as kole A.
 Castyng sparklys fer a-broode,
 Rounde al the place wher she stood,
 Of whiche thing I took hede eke ; 1580
 That fire which is y-callyd greke ⁴ Hoe finguit poete propter ardorem libidinis.
 Ys nat so perilouse nor so rage,

- Nor so dredful of damage ; 1584 The Author.
 For fire ys non), to rekne al,
 That may of force be egal
 To venus fire in persyngt,
 Nor of hete lyke in brennyngt,
 Nor so dredful harme to do.
 In hir lyft hond she held also
 An appul rounde of gold ful ryche,
 That tresour non) ther-to was lyche,
 Who loke aryght, I dar wel say.
 Thus haue I tolde yow hir array,
 Save as myn) Auctour lyst to write.
 Ther was gret novmbre of dowes white,
 Rounde about hyr hede fleyng,
 Of entent, to my semyng,
 As hyt wer for attendaunce,
 To Venus for to do plesaunce. 1592
- In her left hand she holds a Golden Apple.
- ¶ Her descriveth thauctour, how Mercure conveyde the thre goddesse[s].
- N**ow haue I tolde in substaunce
 The maner and the gouernaunce
 Of thre goddesses by and by,
 As ye haue herde, ceriously,
 Of Pallas, Iuno, and Venus. 1596 White doves fly round her head.
- But now vnto Mercurius 1604 Mercury was
 I must in hast my stile dresse
 To al the maner to expresse :
 First of his natiuite,
 And eke also, how that he
 Was getyn) in a^l-vowtrie, 1608
 As poetys specefie,
 And reherse eke in thyss eas
 That Iubiter his fader was ;
 And also eke, lychi as they feyn),
 He be-gat him, in certeyn), ¶ Ista filia vocabatur a poetis
pleias vel Maya. 1612
 Of a mayde ful entere,
 Which was Atlas doghter dere,
 The myghty geaunt strong and large,
 Whiche vpon him took the charge 1616
- Jupiter was his father.
- Atlas's daughter his mother. [leaf 224, bl.]
- 1620

The Author.

- Vpon̄ his bak, of verray myght,
To bere the hevene, and stond vpryght.
And thogh̄ Mercure was thus borne,
Lych̄ as I haue told to forn̄, ¹ to forn̄] before A. 1624
- Iuno, Iubiter[e]s Wyfe,**
Made quarel non nor stryf,
Nor was wrothe for this offence,
But took hyt al in pacience; ¹⁶²⁸
- but nurst his
bastard,
Mercury,**
Bat bisly dide hir cure
To yive him mylke to hys nurture:
The whiche thinges doth signifie
That wisdam and philosophie ¹⁶³²
- making him
wise and
eloquent.**
Yfostred ben̄ with rychesse,
And also eke I dar expresse,
Marchaundye nor eloquence
Ne shold[e] ha noon̄ exellence, ¹⁶³⁶
- But **Iuno**, goddesse of rychesse,
Ne dyde her hool[e] besynesse
To yive hem mylke to her fosteryng, ² fosterynge] for-
Ellis in veyn̄ wer her werkyn̄. ¹⁶⁴⁰
- And thogh̄ this **Iuno**, as I fynde,
Was stepmoder, as be kynde,
Of hir pappis softe as silke
She brough̄[te] forth̄ and gaf eke mylke, ¹⁶⁴⁴
- Poetis pleynly write thus,
Vnto this³ god Mercurius, ³ this] his F. A.
- Al thogh̄ ful selde, as men̄ may se,
That stepmodres kynde be ¹⁶⁴⁸
- To children̄ born̄ out of wed-lok,
Or geten̄ of a foreyn̄ stok;
Stepmodres han hem in hatrede,
As hyt sheweth̄ ofte in dede, ¹⁶⁵²
- Thogh̄ Iuno of gentilesse
Shewed[e] gret kyndenesse,
To Mercure, as ye may se,
A god of gret Auctorite. ¹⁶⁵⁶
- For he is lorde most facounde,
The whiche sothly doth habounde
To be except in al langage,
And eke to haven̄ avauntage, ¹⁶⁶⁰

¶ Hoc significat quod
diniejs pascuntur
sapientes vel elo-
quentes vel merca-
tores.

She fed him
from her own
breasts,

tho step-
mothers
generally
hate their
step-chil-
dren.

[leaf 225]

Oonly by erafte, to do his cure, To set in ordre and mesure Euery worde, that no thing skape, Throgh̄ negligenee, for no rape,	1664	<i>The Author.</i>
And, specialy, to be reserved ¹ ¹ reserved] reseyved F. A. That peyse ² and novmbre be observed, <i>id est</i> pondus.		Mercury is the God of words
Throgh̄ rethoryke, as in sentenee, ² peyse] poye A.		
And, by craft of eloquence, First to examyne in his thought, And for noon hast to sey ryght nougħt Vnavised, fer nor nere.	1668	and elo- quence,
This god is also messagere Of the eourt celestial, For to report in special The secre thingis of the hevne,	1672	and Mes- senger of the celestial court, to report the secrets of Heaven.
Of sterris, and of planetis sevene. And eke this god Mercurius Is [y]called with Phebus, Be synguler aqueyntance,	1675	
And for special alliaunce, He is to Phebus, in certeyn, By office maked chaumberleyn, Called eke hys secretairy	1680	¶ Potest exponi per hoc quod Phebus est deus sapiencie et ³ Mercurius eloquencie quia semper eloquencia bene convenit sapien- tibus. ³ et] and A.
And ther with al his chefe notairie.	1684	¶ Quia semper est pro- pinquus soli.
¶ Her reherseth thauctour of the power of Mercurius.		
T his god hath also gret povste In heuene, and ryght gret dignite, And passing Dominacion In al the heuenly region,	1688	Mercury
In erthe also in many wise : Specialy in marchandyse, Prudent Marchaundes to diffende,		is the pro- tector of Merchants, [leaf 225, bk.]
And her estatis to amende, And in welthe to contune Maugre assautys of fortune.	1692	
And this god of eloquence Hath also gret experiance In erafte of calculacion	1696	and is skild in calcula- tion.

The Author.

And eke in computacion).
 And also eke he doth habounde
 In sotyltes ful profounde, 1700
 And yiveth, by his influence,
 Bothe wysdам and science
 To philosophres and prophetis
 Of many merveyles and secretis, 1704
 Which exceden in werching
 Al[le] manyns knowleching,
 And futire thingis oonд and alle,
 To telle¹ afore, how hyt shal falle. 1707
¹ To telle] Til F., Tyl A.

and fore-
knowledge to
prophets.

¶ Her descriveth thauctour Alle
 hys shappe and his array.

This ilke god of which I telle
 Of shap and beaute dyd excelle,
 Of whom the face was yong and whyte,
 To be-holde of gret delyte, 1712
 And al his membres lower doun
 Of ryght good proporsion,
 Hys eyen gray, his nase longe,
 Hys mouthe ryght smal, nat set a-wronge, 1716
 Hys tethe eke white as evory,
 Wel set in ordre by and by,
 Hys body smal, and avenant,
 Quik, lusty, fresh, and ryght plesant,
 Glad of contynaunce and chere, 1720
 Lyke an heuenly messagere,
 That ther was no maner lak.
 A ryche robe vpon his bak, 1724
 Whos² colour, soothly, was nat stable, ² Whos] Was F. A.
 But dyuers, and variable,
 And of mony sondry hewe :
 Chaungyng alwey newe and newe, 1728
 Now blak, now white, now Iawne and rede,
 Now grene and perse, who took hede ;
 For neuer in o poynt he a-bood,
 So wonderly with him yt stood,
 Mervelous in his lyknesse. 1733
 And as he lad[de] the goddesse,

He is very
beautiful:

his nose long,
his teeth white,

his face glad.

His robe is

[leaf 226]
ever chang-
ing colour.

Hoc potest ex-
poni quod cum
bonis est bo-
nus cum malis
malus vel ei-
am de sermone
convenienter.

Mercury's Rod draws souls from Hell. His wondrous Flute. 47

- He helde a yerde in his ryght honde,
That so marvelous a wonde *¶ id est virga.* 1736 *The Author.*
Was neuer sen, to rekne al,
Nor that myght be peregal
Vnto this yerde dout[e]les,
Nat the yerde of Moyses : 1740 is better than
For the wertu, who look a-ryght,
Was of so gret[e] force and myght
That afferme ful wel I dar,
How this god which hit bar, 1744
I mene this god Mercurius,
Maugre the myght of Cerberus
And the princes eke of helle,
Maugre ther myght, I dar wel telle, 1748
By vertu oonly of this woñde,
Which that he holdeth in his honde,
Drough out the soules, oon by oon,
Maugre the princes enychoon, 1752 drew souls
And made hem quyte from her baundon,
Out of that derk[e] region :
Olde poetys writen so ;
And many another merveyl mo 1756
They endyte of his povere.
And as I gan neghe nere,
Avysely as I behelde,
In his lifte honde A flowte he helde, 1760 He has a
When so him list the longe day,
Ther with to pipe and make play,
Oonly him self for to disporte,
And his hert[e] to conforte 1764 Flute
Wyth the sugred armonye,
Which gaf so soote a melodye
That no man koude him selfe so kepe,
But hyt wolde make him slepe. 1768 on which he
Of so gret vertu was the sovne,
As yt ys made mensiovne,
That hit passed of foree and myght
Sirenes song, who look a-ryght,
Whieh ar meremaydenes of the se,
And vntweyne departed be, 1772 and sends
all folk to
sleep.
His music
is mightier
than Syrens'
song.

The Author.

Mermaids' singing is
not to be compared with
Mercury's flute,

which sent
Argus to
sleep,

and made
him lose his
head.

Mercury
wears a curvd
Sword,

[leaf 227]
better than
that of Hector
or Achilles:

it slew Argus.

- Half fys̄h and women̄, bookeſ seyn̄,
But al her syngyng was in weyn̄ 1776
To be compared, in sothnesse,
Vnto the excellent swetnesse
Of this Floyte¹ melodious,
By force of which̄ Mercurius 1780
Made Argus slepe, this no drede,
For al the eyen̄ in his hele,
That were an hundred as be novmble,² ^{2 novmble] nymbred} A.
But the songe gan̄ him encombe, 1784
That diffence koude he noon̄,
But that he slept with euyer-choon̄,
Lost his hede for his trespace ;
Ther was as tho noon̄ other grace. 1788
For Iubiter hadde of entent
Yiven̄ him in comaundement
To Mercurie, to do so,
For the love of Dame Yo, ¶ Yo fuit filia ynachi. 1792
That Doghtre was to ynachus,
Methamorphoseos telleth thus,
To make hir fre from̄ al servage,
Inly fair of hir̄ visage. ¶ scilicet Mercurius. 1796
And by his syde he had a swerde,
Sharpe to shauſ a mannys berde,
Wonder kene the poynt to forn̄,
Cromped ageyn̄, as is an horn̄, 1800
Of entayle and of fasson̄
Lyche the blade of a fawchon̄,
That I suppose, hercules,
Hector of troy, nor achilles, 1804
Which̄ were so noble in bataylle,
Had no swerd of swich̄ entaylle,
Wherin̄ they myght̄ hem self assure,
Nor so tempred for to endure ; 1808
For with this swerde, most ful of drede,
Argus was slayn̄ and lost his hede.
And for to make men̄ afferde,
Of entent he bereth̄ this cuerde, 1812
For vengeaunce and for diffence,
For all[le] tho that do offence

Ageyn^d his myght^t hem to constreyn^d.
And he hath also wynges tweyn^d,
Fresshⁱ, and shene, and no thing pale,
To flean^d bothⁱ on hille and wale,
Lychⁱ hys desire on montⁱ and pleynd^d ;
Of whos abood ys no[n] certeyn^d,

The Author.
1816 Mercury has
two wings,

to fly o'er hill
and vale.

So swift ys he in his passage.
And as I lyft vp my visage,
I gan^d beholde, in special,
Kome in a pathe that was but smal,
Conveyed by Mercurius,

1820

Pallas, Iuno, and Venus,

Ech arrayed lyc*h* a quene,
As any Aungel bryght^t and shene.

1824 I see him
guiding
Pallas, Juno
and Venus
nota

1828

I went ageyn^d hem, as I koude,
Thought^t I wolde me nat shroude ;
For as hyt semed, al[le] thre
Took her way towardys me
Of on^d entent with chere and look ;
And thoghⁱ I slept, myn hert awook,
Thus thought^t I tho in my dremyng ;
And at the poynt of her metyng,

1832 towards me,

I, so as me semp^t dewe,
Ful humbly gan^d hem salewe,
Whan^d I espyed by her chere
Tyme opportune and best leysere,

in my dream.
1836

With al myn^d hool[e] dilligence
To hem I did[e] reurence.
And they goodly, as thoughte me,
Acceptede al thing^t at degré

1840

I salute the
Goddesses ;

In ryght^t wonder frendly wyse,
As the processe shal devyse.

[leaf 227, bk.]

and they re-
ceive me in
friendly wise.

1844

¶ Here maketh thauctor^r mension, how Mercur^r
shewed and declared the cause why he broght
the thre goddesses wyt^h hym.

M ercurie, in al the hast he kan^d,
Vn-to me his tale gan^d
Prudently, and lyst nat spare,
And seyde : “ frende, I shal declare

nota Mercury
speaks to me.

1848

- Mercury “To the the cause [of] our comyng,
 tells me the From **Iubiter**, the hevenly kyng, 1852
 three God-
 desses are
 sent to me by
 Jupiter, to
 get my opin-
 ion on the
 Judgment
 of Paris,
- who gave
 Venus the
 Apple,
- and left
 Pallas and
 Juno.
- Mercury
 states that
 before the
 Siege of
 Troy,
 [leaf 228]
- when Helen
 was ravished,
- Pelleus held
 a feast at
 his wedding
 of Thetis, on
 whom he be-
 gat Achilles.
- “To the of purpose pleynly sent
 For to yive a Iugement,
 And to shew vs thin advys
 Vpon the doom of Dame **Paris**,
 Which ys wretend in bokes olde,
 That yaf the Appul, rounde of golde,
 To freshe Venus, the goddesse,
 Specyaly for hir fairenesse,
 And left **Pallas** and **Iuno**, 1860
 The story platly telleth so,
 As of clerkys ys devysed.
 Wher-vpon be wel avysed
 Prudently theron to deme,
 Justly, as hyt doth the seme,
 Wher thou felyst in thy thoght,
 His Iugement was good or nocht!
 But short[el]ly first, in sentence,
 I shal yive the euydence,
 First expovne, as hyt is good,
 Of alle the mater, how hit stood : 1872
 Whylom to for the sege of troye,
 Whan they flourede in her Ioye,
 And wyth stronge honde dyd her peyne
 To ravysh the quene heleyne,
 The same tyme, kyng **Pelleus**,
 Ful ryche, and wys, and ryght famous,
 Helle a feste, as hit is ryfe,
 At the weddyng of his wyf, 1880
 Which **Thetys** highte, this the fyne ;
 Of whiche two, be ryghtful lyne,
 Descended grete Achilles,
 Ful renomed in werre and pes
 Amonges grekes, as of renoun.
 And as hit ys made mensyon
 That Pelleus, this noble kyng,
 Vpon the day of his weddyng,
 Made a feste within his halle
 Of the grete estatis alle
- 1 fyne) synce F.
- 1856
- 1864
- 1868
- 1876
- 1884
- 1888

"Throgli out greee, that ther was non But they wer present eu ^r ychon ^v ;		<i>Mereury.</i>
And also eke, in special, Alle the goddys celestial, And goddesses, this no fayle, In ther rychest apparayle,	1892	At Pelleus's wedding— feast all the Gods and Goddesses were present,
Al echon ^v ther wer present; For ther was noon ^v that was absent, Sytting at the kynges borde, Except the goddesse of discorde,	1896	
Lyc ^h as booke specifiey, Which ^h , of malis and envye, Of rancour pale and appallyd, Be-cause that she was nat eallyd,	¶ Invidia. 1900	except the Goddess of Discord.
Cast of malys at the lest To distrub hem at her ¹ fest,	1904	She, because she wasn't invited,
Both in high ^h and lowe estate, For to make hem at debate;	1908	
And gan ^v anoon ^v in eruel wise A mortal Appul to devyse, Rounde of golde, withi lettres grave, Which ^h seyd[e] that she shold hyt have,	[leaf 228, bk.] made a Golden Apple,	
Oonly by gifte and other noon ^v , Which ^h fairest was of euerychoon ^v , Of al that seten ^v at the borde.	1912	to be given to the fairest woman,
And thus this goddesse of discorde With hir sleught ^v and sotil gyne, Sodeynly kam ² fleynge in,	1916	
Deynous of port and eke of syght, Threwe the appul anon ^v ryght ^v Among hem at the table doun.	² kam] kan F.	
And whan ^v they hadde in-speccion Of the Appul and writyng ^v ,	1920	and threw it on the feast- table.
And conceyvede the menyng ^v :	1924	
Shortly, in conclusion ^v , Al was turned vpe so doun.		
For al her ioy[e] and gladnesse	¶ Invidia omnia subvertit.	Then all their joy was turned into gloom.
Was turned in-to hevynesse,	1928	
And the plesaunce of eche estate		
³ Was platly tourned to debate, ³	3—3 om. A.	

<i>Mercury.</i>	" Bothi of high and eke of lowe, By the fals[e] sede y-sowe	1932
Hatred made	Of this lady, Dame hatrede, To-rent and owgly in her wede,	<small>notā</small>
	Whichi of entent kam̄ so ferre	<small>• id est Invidia nel discordia.</small>
them quarrel; for each wanted the Apple;	For to sette hem al at werre. For euerych̄ bysy was in dede The ryehe appul to possede, To reioysshe yt dide her myght, And gan̄ pretende a tylte of ryght, By excellence of ther beaute.	1936
specially Pallas, Juno and Venus.	And specialy atwixen̄ thre Roos first thys stryfe contagious : Pallas, Iuno, and Venus,	1944
[leaf 229] They wran- gled	Who fairest was, and did excelle Of beaute for to bere the belle, And of the Appul, by reson̄, For to han possession.	1948
till Jupiter	And eehe gan̄ other hyt denye, And gan̄ to holde chaumpartye To resiste and to ¹ wytystonde,	<small>1 to] do F. A.</small>
declared it	Til Iubiter took al on̄ hondē, And lyst nat to be rekkeles, To stynte noyse, and make pes, And al rancour for to fyne, Fynally gan̄ determyne :	1952
should go by the Judg- ment of Paris.	That al of oon̄ opinion̄, With-out[e] contradiccion̄, Shold[e] stonden at devys And Iugyment of [Dam] Paris,	1956
He should decide who should have the Apple.	Whichi sholde, by gret diligenee, By diffynityf sentenee, Yive a doom among these thre, Whichi that shal, for hir beaute, The Appul wygne of verray ryght.	1960
	And I my self anoone ryght, As Iubiter commanded me, Ladde hem with me al[le] thre, Whan̄ the sonne shoon̄ ful shene,	1964
	In-to a wood[e] fressh̄ and grene	1968

- "Besyde Troy, which **Ida** light,
Wonder delytable of syght";
- Wher as Paris, whoo took kepe,
Lay onþ the playnþ and kept[e] shewe;
For he an Erde was that tyde,
- And **Oenonye** by hys syde,
Hys paramour of tender age,
Inly fair of hir visage.
And whanþ I kamþ, wher as he lay,
I ne made noo delay,
But tolde him by and by the eas
Of the goddesses, how it was,
As I ha put in remembraunce,
And Iubiteres ordynaunce,
As I ha tolde her euery del,
And bad him for to avise him wel,
Vponþ this nyw vnkouthe striff
To yive a doonþ dyffynityll.
- And al[le] thre, stondyng besyde,
Ganþ ful besyly prevyde,
Eche for hyr part ful diligent,
With many myghty Argument,
Tatteyne to ther entencion,
By many strong suasion.
And Iuno first, which is goddesse
Of golde, tresour, and rychesse,
Grauntele him to han plente
Of good with-out[e] skarsete,
Duryng hys lyf, for no myschefe,
Yif he graunted hir in chefe
The appul in possession,
With-oute more delacion,
And ay in rychesse to habounde.
- And **Pallas** tho, the secounde,
Which is lady and maistresse
Of renoun and of highi prowesse,
Of konnyng also and prudense,
Of wisdam and of sapience,
Grauntele him to be most sage
That ever was in eny age,
- ¶ Ida fuit nomen silue iuxta
civitatem troianam.
- ¶ Oenonia fuit amasia paridis.
- ¶ Quilibet illarem proposuit
pro parte sua.
- ¶ Iuno primo incipit pro
parte sua.
- notæ
- Mercury.
- Paris was a
herd on
Mount Ida,
- 1972
- 1977
- 1980
- 1984
- [leaf 229, bk.]
- between the
3 Goddesses.
- 1988
- 1992
- 1996
- 2000
- 2004
- 2008
- Juno promist
Paris riches
and goods
- if he'd give
her the
Apple.
- Minerva
promist him
knowledge,
- wisdom
above all
other men,

<i>Mercury.</i> and victory over his foes, if he'd ad- judge her the Apple,	" And for to shyne most in glorie Of conquest and of victory, And al hys enemyes pute doun, Yif he, in conclusion, Bothe of equyte and ryght, Gaf hir the appul anon̄ ryght With̄-out[e] more in hir demeyne, But Venus, with̄ hir firy cheyne, Which̄ hath loue in gouernaunce, And goddesse is of al plesaunce, Of lust, and fleshly appetyte, And of voluptuous delyte, Wyth̄ hir ¹ bronde to enspire, And folkys for to set a-fire, In euery age, yong and olde, T[h]at ther is noon̄ so strong, nor bolde, Nor so vpryght, nor so lame That she kan̄ daunte and make tame, Be he ryche or be he wis, And she hath̄ graunted to Paris, To han in his possession The fairest lady of renoun̄ Of al this worlde, to rekne echon̄, As fer as men̄ ryde or gon̄, To han hir knyt to him by bonde, And borne also in grekys londe, Which̄ that ealled ys heleyne ; For whom̄ she shal also ordayne That [Dam] Paris shal in Ioye Bringe hir hoom in-to Troye, And the proude grekys dawnte, Yif he the Appul to hir graunte, And to denye hyt be nat bolde. And whan̄ they had her talys tolde To forn̄ her Iuge, Dame Paris, He lyst no lenger take avys, Nouther by wysdam nor prudence, But in al hast[e] yaf sentence That Venus, lyke as I ha tolde, Shal hau thappul rounde of golde,	2012 ¶ <i>Condicion.</i> 2016 notā ¶ <i>Venus proponit pro parte sua.</i> 2020 ¹ <i>hir</i>] his A. 2024 2028 2032 2036 2040 2044 2048 notā • <i>Indicium paridis.</i>
<i>Venus</i> (who is Goddess of pleasure) [leaf 230]		
<i>promist Paris the loveliest living woman,</i>		
<i>Helen, as his wife in Troy, if he'd give her the Apple.</i>		
<i>Paris gives it her.</i>		

" As she that was the goddesse	<i>Mercury.</i>
Most excellent in fairnesse.	2052
Thus dempte Paris, this no drede,	
For whichi look vp and take good hede,	Think, now,
And by counsayl and rede of me,	
Sith thou hauest lyberte,	2056
Considre wel in thy reson	
Of euerych the condicion:	
Rychesse and tresour of Iuno,	of Juno's riches,
And how that Pallas eke also	[leaf 230, bk.]
Ys in vertu most habounde,	Minerva's valour, and
And how Venus also ys founde	
In love passyng debonayre,	Venus's love,
And se, how al[le] thre be faire.	2064
Voyde fauour, and sey[e] ryght,	
Lyke as the semeth in thy syght,	
And thy wittes hool applie,	
To deme lyeh thy fantasye,	2068 and say whether Paris judged aright.
Wher that Paris, to thyn entent,	
Gaf a ryghtful Iugement."	

¶ How thauctour reherseth the ansuere¹

which he gef to Mercurius. ¹ansuere] vnsuere E., A.

Whan the god Mercurius
 Haddle I tolde hys tale thus,
 Of euery thing, how that hyt stood,
 And I the matere vnderstood,
 I be-helde hem al[le] thre,
 And gan consyder and eke se
 Her behestys by and by,
 Of noon avys, but lyght[e]ly,²

² lyght[e]ly] lytely A.

And dempte in sothe, as thoughte me,
 That ther was noon, as of beaute,
 Half so fair as was Venus;
 For which I answerde thus
 To mercure, in sentence,
 Which is god of eloquence,
 Declaringe myn oppinion
 With-onte more dilacion,
 Vaylle or wher yt vaylle nought,

¶ Per istam fallaciam
 trium deorum clara sig-
 nificatio quod Iunenis
 cum venerat ad annos
 discretionis sibi potest
 proponi triplex modus
 vinendi vel triplex vita
 scilicet contemplativa
 actina et voluptuosa de
 quibus potest eligere
 illam que sibi magis
 placuerit sua libera
 voluntate etc.

I gazed at the
3 Goddesses,

¶ Iunenes autem quia
 sunt passionum inse-
 cutores eligunt vitam
 ut voluptuosam et hoc
 est quod poete voluer-
 unt immure per indi-
 cum paradis secundam
 veritatem.

saw that
Venus was
twice as
lovely as the
other two,

2084

The Author.
and declared
that Paris's
Judgment
was right;

[leaf 231]
and that I'd
have decided
as he did.

At once
Mercury flies
off,

and Pallas
and Juno
follow him.

Venus comes
to me,

Venus.

and thanks
me.

- As hyt stake ryght in my thought: 2088
 That the Ingement of Paris
 Was evenly lyke to my devys,
 Touching thappul, ryeche of golde,
 Lyke to forn¹ as I ha tolde, 2092
 And that more ryghtful Ingement
 Myght not be, to myn entent,
 Nor more egal out of blame;
 "For I wolde ha do the same 2096
 Of equyte and no fauour,
 Yif I hadde be arbitrour;¹ ¹ arbitrour] arbitrouir A.
 For she semys, shortly for to telle,
 Al the tother² doth excelle." ² tother] tether A. 2100
 And with that word anoone ryght
 Mercure gan¹ to take hys flyght
 To the hevene, and that a-non,
 Bet his winges and is gon, 2104
 Spake no worde at his partyng,
 Save he sayle concludyng:
 "Al this worlde gooth the same trace
 And stondeth in [the] selye case," 2108
 And after **Pallas** and **Iuno**
 Ben¹ departed bothe two,
 With-onten any more arrest,
 What party that hem sempte best. 2112
 But venus, as I kan¹ devise,
 Kam¹ to me in curteys wise,
 Took hir leve, or she wente,
 And tolde first what she mente. 2116

¶ How Venus, the goddesse, kam to thanke thauctour of hys goodly Ansuere.

- "Myn¹ ovne frende," first, quod she,
 "With al myn¹ hert I thanke the
 Of the love and frendly-hede
 That thou hast shewed me in dede, 2120
 This ylke day, so feythfully,
 To sustene my party,
 And conferme hyt, in sentence,
 In the noble, high presence 2124

- "Of Mercurye, myn^d allys,
Resemblyng in thy fantasye
Vnto **Paris** of Troy[e] toun,¹ ¹Troy[e] toun] Troy of toun F.,
Which whilom^d, in conclusyon,
The Appul grauntede vnto me
Of Iust reson^d and equyte;
For I was fairest in his syght,
For which he gaf yt me of ryght,
Thogh^d **Iuno**, **Pallas** of envye
Ther ageyn[e]s gan^d repley;
For I dar seyn^d, in sothfastnesse,
Y excelle hem in fairenesse,
For they be nat resemblable
To my beaute nor² comparable;
For I dar wel specifie
For to fynde on^d my partie,
Hyt to sustene and that anoon^d,
A thousand peple ageyn^d ther oon^d,
For which al folke, as y desserve,
Ben^d euer bysy me to serve.
For in euery maner age,
Both of lowe and high parage,
I ha servantis foule and faire.
Vnmethys ys ther oon^d contrayre,
In noon^d estate, to myn^d entent;
For euery wight^d ys diligent
Me tobeye eve and prime
And ha be, sith thilke tyme
That **Parys** of fre volunte
Gafe the Appul vn-to me
Which was broght in by discorde,
And sith thou art eke of Aeorde,
And hast eke demed feythfully
That I ther-to am most worthy,
Be ryght^d sure that certenly
Thou hast wonen^d enterely
My love al hool and that for evere,
Neuer pleynly to dyssevere,
And, for rewarde of thy sentence,
Conquered my benyvolence,
- Venus.*
- 2128 She says that
2132 [leaf 231, bk.]
neither Juno
nor Pallas
2136
2140
can be com-
pared to her
for beauty.
2144 All folk strive
to serve her.
2148
2152
2156 And as I have
judgd her the
worthiest,
2160 I have won
her love.
2164

Venus.

As she gave
Paris Helen,
the flower of
beauty,
[leaf 232]

so she will
give me a
woman a
thousandfold
fairer,

out of the
many thou-
sand lovely
ones she has
in her chain,

to keep in
hold,

and quiet my
heart,

- " Wher-of thou shalt ha gret profyt
And in effect as gret delyt,
As **Paris** hadde, in certeyn,
What tyme that he wan El[e]yne, 2168
Which was eallyd flour and welle
That al other dyd excelle,
In hir tyme, as of beaute.
But truste pleynly vn-to me 2172
Of al that euer y ha the tolde.
Thou shalt han oon, a thousandde folde
Fairer than she, to thy plesaunce,
To ben of thyn aqueyntaunce, 2176
Yif thou tryste, in substauenee,
To stonden at myn ordynaunce.
For I haue in my demeyne,
Lacyd in my large cheyne, 2180
God wot many thousand payre
Of wommen, bothe fresh and faire,
Without[e] novmbr, to governe,
Of which, yf thou kanst diserne, 2184
Thou shalt chese, and thou be wyse,
The fairest vn-to thy devyse,
Fynally, the for to plese,
Sette thyn hert[e] best at ese, 2188
In al ioye the to assure.
And her vpon I the ensure
At thyn ovne comaundement:
Yif thou folowe myn entent, 2192
I shal the holde iust covenant,
And conferme also by grammt
To yife her the for thy guerdon,
To holde in thy possession
Hir that is fairest and mete, 2196
To set thin hert[e] in quiete.
For thy decert thou maist trust yt,
That Pallas, for al hir wit, 2200
Nor **Iuno** vn-to thy fauour,
With al hir rychesse and tresour,
Ne may to the so moche avayle,
As I shal do, withli-out[e] faile, 2204

"Yif thou thy purpose nat remewe
My tracys feytlfully to sewe."

[leaf 232, bk.]
Venus.

¶ How thauctour ansuerd to Venus.

The Author.

And thus dependent in A were¹ [A were] A where F., awhre A.

I gan lyften vp my chere 2208

And seyde: "o Venus, cheffe goddesse,

I tell Venus

Of love lady and maystresse,

For lyf and deth, as yt ys dywe,

I'll follow her
in Life and
Death,

I shal folwen and pursywe

2212

Your pathis pleynly and doctryne

And from hem nothing² declyne; ² nothing] mas F. A.

For in this worlde ther is no thing

as nothing is
truer than
she is.

More trewe, as to my levynge,

2216

More credibl, nor more stable,

Nor to me more agreeable

To leve vpon, as in substaunce;

And ther with al your contenaunce,³ 2220

So ful of graee and of plesaunce, ³ contenaunce] contenAunce F.

With every maner circumstaunce

Conferme, as to my felyng,

That ther is in your menyng 2224

Nat but trouthe, as I assure,

¶ id est confido.

Good chaunce, and happy aventure.

But so that yt be non offence

Vn-to your magnificencie,

2228

I shal reherse to yow anoon,

Then I tell
her, how I
fell in love

How hit⁴ fille, nat yore agoon,⁵ ⁴hit] yit A. ⁵ nat yore agoon
not longe agone A.

Of verray hap and sodeyn chaunce,

For [me] to falle in dalyaunce,

2232

As yt cometh to my mynde,

With the cheff princesse of kynde,

with Lady
Nature,

Whiche that called ys nature,

And did also hir bysy cure

2236

Benyng[e]ly me for to preche

And tenforme me and teche,

Chargyng me ful prudently,

That I sholde avysely

[leaf 233]
who chargd
me to

Be wel war, and euer among^t

avoid the
wrong read.

The wey eschewe that went wrong,

The Author.

And as
Nature bade
me avoid
Sensuality,

- “In no wyse my course to dresse
Vn-to no pathe of wylfulness 2244
Nor of sensualytle, sensualytle [in the margin, in a late hand.]
But forth ryght, as she taughte me,
The trewe way, and nat declyne,
Whiche ys ryght as any lyne, 2248
As I hadde of hir conceyved.
And lyst that I be nat deceyved,
I am ful set nat to varye
To hir wil to be contrarye, 2252
In hope ther-by to amende.
And for that I am lothe toffende
To yowe or hir by displesaunce,
I hange as yet in ballaunce.” 2256

¶ Her sheweth thauctour, how venus
repleyed ageyn.

Venus

says that she
and Nature
always agree.

Nature is
Queen,

Venus her
chamber-
maid,

(leaf 233, bk.)

who obeys
her.

- “My frend,” quod she, “ I the ensure,
How that I and eke nature
Be so ful of oonl accord
That ther may be no discorde 2260
Fynally atwene vs two,
In no thing, what so we do,
For I am guyed by hir reyne,
And she as lady souereyne, 2264
And I mynistre hir to serve,
Fully her byddyng to ob[s]erve,
Humble of port and eke of chere,
Louly as hir chamburere, 2268
By goldys disposicion
Ordeyned, by comyssion,
To be next hir, in special,
In hir paleys principal. 2272
And thus, by goldys ordynaunce,
Vnder natures obeysaunce,
I stonde hir lustes to obey,
And shal never dysobey 2276
To serven hir[e] to plesaunce.
And touching eke our aqueyntaunce,
Who that kan^t the trouth espyc,

- " We be bothe of oon allys,
Dyssendyd eke of oon kynrede,
As men may in bookys rede.
I take recorde of thise clerky,
That the forge of al hir werkys,
Without[e] me, in certeyn,
Was nat maked but in veyn,
For but I put[te] to my eure
Hir forgyng myghte nat endure,
To hyr I am so knyt by honde
Necessarie to hir honde.
I make redy alle thing
Pertynent to hir forgyng,
And pleynly, lyke to hir desire,
In hir forge I make the fire,
Ordelyn for hamer and for stith ;
For she hath noon so crafty smyth,
With-out[e] me, that forgett ouglit.
For which, my frende, dred the nougnt
Euery hour and euery space
After my weyes for to trace ;
For I kanⁿ preven, in sentence,
By a maner consequence,
That nature And also I
Be conbyned so Instly,
In al[le] weyes accordable,
That be in kynde resonable.
And sith I make the this offre,
Be war refuse nat my profre,
Sith that¹ I hit do the to queme,
As thou maist thy selve deme ;
And profre made to thy delyt,
Which eoncludeth to thy profyt,
Ne sholde nat, as semeth me,
To oft[e] sythe rehersed be ;
For, by doctryne of the wyse,
Oones ought y-nowgh suffise."
- 2280 *Venus*
- 2284 says that Nature's forge, without her, would be in vain.
- 2288
- 2292 She prepares all things for Nature's work.
- 2296
- I may therefore walk in Venus's paths,
- 2300
- as she and Nature are one.
- 2304
- 2308 I must not refuse her offer,
- ¹ that] *om. A.*
- [leaf 234]
- 2312
- as once is enough.
- 2316

The Author.

¶ How thauctour ansuerd, and yalde him self
holy to the seruise of Venus, and be-kam
hir man.

"**M**y lady," quod I,¹ "and maistresse, ^{[1] he F.A.}

*I thank
Venus,*

I thanke vnto your high noblesse

For of al that ye ha sayde,

I am ryght wonder wel apayde, 2320

*and become
her man.*

For whiel, in what that ever I kan,

With hert and al y am youre man.

Shortly, I may me nat restreyne,

And what that doth me so constreyne, 2324

I kan nat tel hyt in certeyn,

But wel I wote al hool and pleynd:

*My heart is
drawn to her.*

Myn hert[e], in ful sodeyn wise,

Is drawe al hool to your seruyse, 2328

And myn enclynacion

Is hool in your subieccyon.

For, in reyne and eke in shours,

Douteth nat that I am yours; 2332

Hath her the feyth of my body,

Nat compelled, but frely,

To contune, for ioye or smert,

Fully acorded in myn hert 2336

To be rewled by your devis.

For me semeth in myn avis,

Inwardely in my conceyt,

That ther may be no deceyt,

Eugyn, nor fraude, on no syde, 2340

Beseching that ye wol provyde

To teche me and to concerne,

How that I shal me gounerne

By the statutis of your law,

And what wey[e] I shal draw;

[leaf 234, bk.]

For en're platly, to I deye,

To your wille I shal obeye,

As ferforth as I ha komyngh

To fulfille your biddyngh,

*I am her liege
man.*

Fro tyme that I first began

To bekombe your lyge man." 2348

¶ Venus.

Venus.

"In feith," quod she, "dred neuere a del,
Thy seruise shal be quyt ryght wel.
Yif thou perseuer lyke thy bonde,
I shal yive in-to thynⁿ honde
A maydenⁿ oonⁿ the gentlest,
The fairest, and the goodlyest,
Both of shap and of visage,
And also oonⁿ the most[e] sage
That any manⁿ may se or fynde,
Thoghⁿ menⁿ soughtenⁿ in-to ynde,
And but yonge and tendre of age,
Whiehe shal appesentⁿ al thy rage
That no manⁿ koude wissⁿ a bet,
Thoghⁿ al wer in his choys y-set.
And she shal be, as hyt ys skylle,
Fully accordyng to thy wille,
And yet, or thou thy lust atteynⁿ,
Thou shalt fele annoy and peynⁿ,
But I wil first to the devise
How thou shalt werke in my servise.

2356 She promises me the fairest

2360 and wisest maiden,

2364 young and tender,

2368 who'll do all my will.

2372

¶ How Venus thaught him what he shal dooun,
And of hir ij. sonys Deduyt and Cupido.

"I ha two sonys of highⁿ degré,
And gret of ther Auctoryte,
Bothe redy of entent
To doonⁿ at my comandement,
What so that me lyst devise
To achieve in my seruise,
Gentil, fre, and debonaire,
Which shal be ryght necessaire
Vn-to the and gret Refuit.

Venus has two sons:

2376

The toonⁿ eallyd ys Deduyt, ¶ *Deduyt filius veneris.*
Yong, freshⁿ, and lusty onⁿ to se,
And ryghtⁿ gentil in his degré,
To al[le] folke benigne of port;
And of solace and dysport
He ys the god most auctorised,
And al[le] pley[e]s be deuysed

[leaf 235]

1. Pleasure,

2384

the God of Games.

2388

<i>Venus.</i>	" By his avys and his purchase ; For ther kan ^d no man ^d , in no place, Of vnknow ⁿ pleyes tel[le] noon ^d But he kan ^d hem eu ^r ychon ^d :	2392
Her son Pleasure knows Harp,	Touche be crafte, and nat be rote, Harpe and lute, fythel and Rote, And syng ^d songes of plesaunce, Maisterly revel and Daunce,	2396
Song, Dance,	Pipe and floyte lustely. And also eke ful konyngly In al the crafte and melody Of musyke and of Armony,	2400
Music,	What tyme that hit shal be do, He ys expert : and eke also At al[le] pleyes delytable ^s :	2404
Dice,	At mereles, dees, and tables He kan ^d pley[en] passyngly ; But best and most specialy	2407
Chess,	At the Chesse he dooth excelle That philomestor, soth to telle, For to make comparyson ^d , Ne was nat lyke him of renoun ^d ,	2412
and the game of Arith- metic,	That first founde this play notable, With him to play[e] was not able. And I dar also speeifie, The play he kan ^d of Ryghtmathye,	2417
[led 235, bk.]	Which dulle wittis doth encõbre, For thy ^s play stant al by novmbre, And hath ^d al his conclusions Chefly in proportions By so sotil ordynaunce,	2420
	As hyt ys put in remembraunce By thise Philosophurs olde. Also my sone, of whom ^d I tolde, Amonge ladyes honourable	2424
and can an- swer ladies' questions	Is, in soth, ryght acceptable, Lych to her oppinions, For tassoyle questions, And demaundes on ^d eu ^r chy part	2428
on the Art of Love.	That longen vn-to lowes art,	

* *Iste philosophus
securum quoddam
inuenit ludus Scie-
corum.*

* *Rithmachaia est ludus
philosophorum et con-
sistit in arsmetria et
propositis nus-
merotum.*

* *id est Deinit.*

" And sotiltees many oon,

Venus.

That to ansuere vn-to echon

Is noon^t, to rekne al[le] thing,

2431

Save he that hath therto¹ konnyng^t;

¹ that hath therto] that
ther to hath A.

For ther ys nougnt, I dar wel say,

Her 1st son
Pleasure
knows all
about Mirth
and Games,

That longeth vnto merthe and play,

To reherse compendiously,

But that he kan^t hyt perfytly.

2436

¶ Her reherseteth Venus to thauctour of hir
other sone callyd Cupido.

" I hane eke, on the tother syde,

Venus's 2nd
son is Cupid,

A sone that callyd is Cupyde,

Nat lasse of reputacion)

But passingly of gret renoun;

2440

Whiche, throḡ his myghty gouernance,

Hath al vnder his obeysaunce,

And in the See, wher he is stallyd,

He is the god of love callyd.

2444

the God of
Love.
He is Lord
of every
creature.

For he lordshyppeth, and hath cure

Of euery maner creature,

For rude folkys and eke sage

He hath bounde in his servage.

2448

No man kan^t no resistance

No one can
resist him,

Ageyn^t hys myght, by no diffience,

For poetis specifye

That godlys of her surquedye

2452

not even the
Gods.

Purposede of presumpSION)

To wrastle with this Champyon),

¶ id est cum cupidine.

[leaf 236]

But he, in A lytel throwe,

Cast hem to the erthe lowe,

2456

Vnder dannger kept hem evere²

² evere] were F. A.

That they myghte nat dissevere.

Phebus eke, that was so sage,

He subdued
Apollo.

He attamede with his rage,

¶ Amor omnia domat. 2460

Made him throḡ his myght alsoo

In servitute, sorwe, and woo,

Vnder hys yokke to be bounde,

And yaf to him so large a wounde,

2464

Mortal and perilouse many folde,

REASON.

F

Venus.

“ With his dredful arwe of golde,
For love of daphne, I dar say,
That he was in poynt to dey.

2468

The more
Apollo pur-
sued Daphne,

For ay the more he gan^v to prey,
The more she dide dysobey
To his desire, on^v every side,

2472

the more she
fled from
him,

He siwethⁱ, but she nolde abyde ;
For the more he dyd hys myght,
The more she fledle out of hys syght ;

till the Gods,

But suehe pursuyt he gan^v make
That he shulde haue ouertake
Hyr, that was most faire to se,

2476

Tyl Godlys gan to han pite

On^v hir youthe and tendernes,
And on^v hir excellent fayrenesse,

2480

to preserve
her virginity,
turn'd her
into a laurel;

To conserve hir virgynite
Tourned hir to a laurer tre,
Closed vnder bark and rynde,
For which Phebus, as I fynde,
Loste al worldly plesaunce
Throghⁱ Cupidys high vengeaunce.

and so Apollo
lost her.

“ And thus my sonys bothe twoo,

Pleasure and
Cupid serve
Venus, as

First Deduit and Cupido,
Lyke as I haue declared the,
Ordeyned ben^v to serve me,

2488

she serves
Nature.

As I serve vnto nature
In furthering of myn^v Auenture.

 *Venus dicitur seruire
nature quia virtus
concupisibilis inest.*

[leaf 236, bk.]

So is ther lust and ther plesaunce,
By diligent attendaunce,
To A-wayte on^v me every tyde,
Bothe Deduit and eke Cupide.

2493

She will tell
me where
they dwell.

“ And her-vpon I wol the telle
In what place that they duelle,
That thou mayst¹ vn-to hem drawe,

¹ mayst] must F.

2500

The gouerne by her lawe ;
And ther-vpon do thy peyne
To gete frendshippe of thise twycne.
For elles thou ne mayst nat chese,
But thow shalt thy tym lese ;
For they hir han in gouernaunce

2503

[This line added in the
margin.]

- "That may to the do best plesaunce. *Venus.*
- And alder first thou shalt lere,
Love and Deduit duelle y-fere ; 2508 Love and
And, trewly, elles yt wer wonder,
For they kan nat be assonder. dwell to-
gether.
- For trust[e] wel that of reson)
Her bothe conversacion) 2512
- Gladly drawe by oo lyne,
And love of ryght doth Ay enelyne,
Wher he be, in any place,
To siwe play and eke solace, 2516
- For love myghte nat endure,
But Deduit dyde hys [busy] cure
Him to support[e] with gladnesse,
For he may with noon heuynnesse ; 2520
- For whichi as brethre in ech place
Eueryche other dooth embrase ;
That, to conelude at oo worde,
Deduit serveth and love ys lorde, 2524
- So nyghe borne of oon allye
That, fynally, her companye
Ne seuereth nat, but y-fere
Eche ys to other so entere. 2528
- For Deduit, I warne the,
Hadde lever exilled be
Than to twynne on any syde
From presence of Cupide ; 2532 [leaf 237]
- For whiche thinge, as hyt ys dywe,
Be diligent to pursiwe,
With al thin hool[e] besynesse,
Lyne ryght thy cours to dresse 2536
- To thilke¹ path[e], thus I mene, ¹ thilke] the same A.
That ledeth to the Erber grene,
Wher that Deduit ys lorde of ryght,
To plese love with al hys myght ; 2540
- For ther they tweyn, of oon assent,
Soiourne ay with her covent.

**¶ Here Venus discryveth to thauctour the
gardyne of Deduit.**

<i>Venus.</i> Pleasure's garden is as beautiful as Paradise. Pleasure made it, and daily tends it. [leaf 237, bk.] It is Cupid's playing place, where, in play, he spends his life,	<p>"This lusty Erber most notable So plesaunt ys and agreeable, The which, yif trouthe be nat spared, May of beaute be compared, Of lustynesse and of delys, Werreyly to paradys.</p> <p>And, as to myn enteneion, That heuenly habitacion, So excellenth in beaute That hit may nat deserved be,</p> <p>Nouther by worde nor by wryting; For to remembren euery thing, Of lustynesse and of plesaunce It hath so moche suffisaunce,</p> <p>In dede and nat in apparenee, Foundyd by the diligence Of Deduit, which day by day Ful besy is with nyw aray</p> <p>To conserve hyt, and to Raylle With fresh and lusty apparaylle, To kepe yt, that by violence No man do ther-to offence.</p> <p>Euer y-lyche fressh of hewe He yt preserveth, new and newe, Ful of suetnesse and of grace.</p> <p>For hyt ys the playing place Vn-to the myghty god Cupide, Wher Deduit doth ay provyde For his solace and hys disport, Wher love hath euer most comfort.</p> <p>For he pleynty of entent Selde doth him self absent, But gladly euer ys ther present.</p> <p>For the chefe of his entent Ys nogh't but study, nyght and day, Vnto solace and to play, Therin he haunteth al his lyf.</p>	2544 2548 2552 2556 2560 2564 2568 2572 2576
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- | | | |
|---|------|--|
| " For al debat, eontek, and stryf,
Pompe, pride, and surquedye,
Malys, rancour, and envye,
Angwyssh, sorowe, and hevynesse,
Pensyfhede, nor tristesse | 2580 | <i>Venus.</i>
In Pleasure's
Garden is no
strife or
sorrow, |
| May nat ther, for foul nor fair,
Soiourne ther nor ha repair ;
For hyt voydeth al distresse,
That no thing but glad[e]nesse | 2584 | |
| Abydeth ther, yt is no doute ;
For al raskayl ys put oute,
For which this place most entere | 2588 | but only joy. |
| Of glad[e]nesse hath noo pere. | 2592 | |

The conclusions of Venus.

- | | |
|---|--|
| “ And in this lusty, freshe place,
So ful of beaute and of grace,
Duellethi Deduit, as made ys mynde,
In the whiche thou shalt fynde
The mayde of most excellencie,
Whiche ys, in verray existence,
Rote of beaute and womanhede,
And Merour ¹ eke of goodlyhede. | In it dwells
Pleasure; |
| | 2596 and in it I
shall find the
lovely Mauden |
| | ¹ Merour] Mercur F.
mercurie A. |
| Whom that Deduit, by my byddyng,
Hath the charge of hir keping,
For to my lust I dar wel seyn
He is trewest and best wardeyn;
To whom thou shalt the fast[e] hye
For to fynde compayne. | 2600 whom Plea-
sure is keep-
ing for me.
[leaf 238] |
| | 2604 |
| “ And first, thy self best to avanee,
Thou must geten aqueyntaunce
Of Deduit and of Cupyde,
But yet aforw thou must provyde
For to [do] thy besynesse
To a-queynte the with ydehesse,
Necessarie to thy purpose,
For of the gardyn) and the close
She is the chefe porteresse,
Of the entre lady and maistresse.
Who that cometh, erly or late, | 2608 But I must
first know
Idleness,
the head
Portress of
the Garden. |
| | 2612 |
| | 2616 |

- Venus. “She ys redy at the gate
To let him in, that is hir charge,
At the Gatys brood and large, 2620
For she hir self bereth̄ the key.
And best of alle may the convey
To expleyte thy viage,
For ther ys noon̄ herbergage 2624
But at hir delyueraunce
In the gardyn̄ of plesaunce.
For which, by the rede of me,
Gete aqueyntaunce¹ of thise thre : 2628
Deduit, Cupide, and ydilnesse, ¹ aqueyntaunce] aqueytance F.
And I shal do my besynesse,
With help of hem, the to avaunce
With every maner circumstaunce, 2632
To thy desir that may avayle ;
And alder first I shal nat fayle
To be present, and to spedē
And further the in al thy nede.” 2636

The Author.

- “ Madame,” quod I,² “ for goddys sake, ^{2 1]} he F. A.
Short processe for to make,
Wyth̄-oute any more taryng⁴
Enformeth̄ me of the duellyng 2640
Of Deduit and of Cupide ;
And that ye wolde³ be my gyde,
For I stonde in grete fere, 2644
How I shal euer kome there.”

Venus.

- “ Towarde the gardyn̄ and the place
Of Deduit and of solace,
Yif thou make no delay,
Thow art wel onwarde on thy way, 2648
Yif thou be stable and contune,
And I shal make thy fortune
Happy to the, the thar nat charge
The wey[e] also brood and large, 2652
Nygh̄ at thy[n] hande and nat ferre,

Idleness has
the key of
Pleasure's
Garden.Her, Pleasure
and Cupid,Venus will
help me to
know.[leaf 238, b.k.]
I beg Venus
at once to
guide me
thither.She says I'm
on the way
to it.

- “That, but thou wylt, thou maist nat erre ;
For the crestys enbataylled
That stonde yonde, so higly entaylled,
Shal to the caste^H bringe the,
Wher they duellen alle thre.
Hyt is fro henys but a myle,
Thou shalt be ther in a while,
Where that love, as I ha tolde,
Stately holdeth his housholde
With his meyne in gladnesse.
- 2656
- Venus.*
In the em-
battled
Castle, a mile
off,
- “For ther is noon^H hevynesse
But Ioy and merthe among hem a^H
With-outen^H any interval^H,
That, whan^H thou comest at the gate,
So fortunat shal be thy fate,
Thou shalt fynde no diffence
To make ageyn^H the resistence ;
For Idelnesse ys porter,
And she wol make no Daunger
To lete the in¹ wythynd a throwe,
Yif so be thou bere the lowe.
For she ys curteys, large, and fre,
For to open^H and yive entre
To al[le] folkys that be digne,
Amyable, and eke benigne,
And kan^H not make no daunger,
In countynaunce nor in cher,
And she shal performe vp of ryght
Al that euer I hane behight.
- 2660
- dwell Plea-
sure, Cupid,
Idleness.
- “For, short[e]ly, I the ensure
Thou mayst eleymen of nature,
Wel fortunat on^H euery syde,
In the gardyn^H to a-hyde,
Euer mor ther to soiourne,
And ha no cause for to mourne.
For, sithe tyme thou wer borne,
Thou were never so glad aforne,
For þou shalt han a priuelege
For to be of my college,
Amonge folkys amerouse
- 2664
- Mirth is ever
with them.
- 2668
- Idleness will
let me in.
- 2672
- ¹ the in] them A.
- [leaf 239]
- 2676
- 2680
- 2684
- I have a
natural right
to enter
there,
- 2688
- and join the
College of
Lovers.
- 2692

Venus.

- "That be professed in myn^d house,
After thynd in-clynacion)
To kepe the religion). 2696
Thinke her-vpon^d, and varie noug^t,
And remembre in thy thought^t
Of al that I ha sayede to the,
For now thou gettest no mor^d of me." 2700

She bids me
remember
her words,
and goes,

The Author.

¶ How venus departed, and of the Forest
wher Dyane mette wyth him.

- T**ho Venus, shortly, thus yt stood,
Departed ys and I abood,
Lefte al sool fro my maistresse,
And in al hast[e] gan me dresse 2704
Toward the gardyn^d of disport,
Ther to fynde some comfort
By the byddyng of Venus.
For, Douteles, I thoughte thus : 2708
I wolde, for noon^d erthely thing^t,
Do contrary of hir byddyng^t
To wynnend euery pounde and marke
That the kyng hath of Denmarke, 2712
Hir preceptis to dysobeye ;
Me wer in soothe lever deye,
Appareeyvyng by hir teching^t
That nature in every thing 2716
From^d hir lesson^d doth nat varie ;
And as tho me lyst nat tarye,
For to make noon^d areste
Entredre in-to a gret forest,
Large as I reherser kan^d, 2720
And, soothly, ther my wey[e] gan^d,
The whiche, shortly to devyde,
Strechched toward the ryghte syde,
For other geynd path was ther noon^d 2724
By the which I myglite goon^d.
And this forest ryght notable
Was wonder fair and delytable,
Ful of trees, the which of sight^t
Massiffe and grete and evene vpryght^t

I go towards
Pleasure's
Garden,

[leaf 239, bk.]
as I wouldn't
disobey
Venus for all
the King of
Denmark's
pounds and
marks.

I enter a
forest,

and take the
right-hand
path.

2728

As any lyne vp to the toppys, As compas rounde the fresshe croppis, That yaf good air with gret suetnesse, Whos fresshē beaute and grenesse Ne fade nener in hoote ne colde, Nouther Sere, nor wexen̄ olde, No wynter frost may hem constreyn̄, Thogh̄ hit Snowe, haylle, or reyn̄. The levis be so perdurable, Yliche grene, nat chaungeable, Of naturel condicion; For ther̄ may no corrupcion) Damage nouther crop nor rote, Nor the holsom fruytes sote Corupte neuer, nor apayre, But ylyche fresshē and faire Throḡh the vertu vegetatyve, Passyngly restoratyve, Holsom̄ to norisshē and to restore.	<i>The Author.</i>	
	2732	The trees are evergreens,
	2736	
	2740	
	2744	and never rot.
	2748	[leaf 210]
¶ <i>Virtus vegetativa in herbis et arboribus.</i>		
	2752	Some of the trees bear Apples of Gold.
	2756	
	2760	
	2764	The open ground is carpeted with flowers that never fade.
	2768	

- The Author.* They be so noble of ther kynde,
Who that preveth, shal hyt fynde. 2772
- The forest
is long and
narrow.
This forest was eke wonder longe,
Ryght as lyne and no thing wronge,
Eke wonder streyght, and narwhi also,
For which but fewe folkys go 2776
Nor passe throgħ for streyntesse,
For drede oonly of weryntesse.
- ¶ How he sawgh ther Diane the goddesse.
- Whan I had this forest seyni,
Passing of beaute, in certeyni, 2780
- [leaf 210, b.k.] As ye to form haue herd me telle,
I caste ther no lenger duelle,
For I hadde othre thing adoo,
And I dar afferme also 2784
That my thought was elles-where,
For which I boode no lenger there,
But furth the ryghte wey I took,
And ryght as I cast vp my look,
- Under an
ebony-tree I
see a lady,
I sawgh vnder an Eban tre
A lady sytte of high degre,
And y had[de] gret talent
For to knowe in mynd entent,
What she was that sat so there,
And thoghte that I wolde enquire
The cause, without more a-doo,
Why that she sat allone soo. 2796
And by the ryghtest wey anooni
and go to her. Towarde hir I gan to goon,
And hir presence dyde atteyni,
And certys, yif I shal nat feyni,
I dar afferme with-out[e] fage :
Of body, shappe, and of visage,
Of plesaunce, and of symplexesse,
And by al other lyklynesse, 2800
No fairer was
ever born,
Ther was no fairer borne a-lyve,
Who so euer ageyn hyt stryve,
Ther was noon erthely creature
More perfyt, as by nature, 2804
or more
gracious.

¶ *Ebenus secundum plinium¹ est arbor preciosissima auro et elobi comparabilis et haec arboream solebant ethiopes offerre imperatoribus pro tributo et leguntur quod Regina Saba dedidit talia ligna salomonii et iustud lignum conservat muzdi-ciam et ideo est consecrata secundum quosdam.*

¹ *plinium*] *plinium* F.

- More plesaunt,¹ nor more gracious, ¹plesaunt] plesaunce A. *The Author.*
Hyr clothing ryc̄h and precious, Her clothing
That I ha no konnyng dywe is rich,
To declare the walywe 2812
So ryche of stonys and tresour.
But as touching the colour,
Hyt excelled, I dar expresse,
Al erthely thing in w[h]ittenesse, 2816 and dazzling-
That outerly, and thus I mene, ly white.
That I myghte nat sustene [leaf 241]
Myn eyen clerely to vnofolle,
Ther-vpon for to beholde, 2820
That, yif trouthe be nat spared,
Ther may no w[h]ittenesse be compared
To that w[h]ittenesse, I dar telle,
For al w[h]ittenesse yt dyd excelle, 2824
The cloth in whiche she was lacyd,
In a kyrtel streyt embracyd,
That ther was no thing to blame.
A-bove A mantel of the same, 2828 Her mantle
Open to form, of good entaylle, open in front ;
The whiche also, this no faylle,
Closed hir body nat in veyn
That of hir shap was no thing seyn.² 2832 ² seyn] sene A. finely laced,
The whiche mantel also shoon
Clerer than any maner stoon,
Of which the forour was more fyn
Than menyver outhir ernymyn, 2836
Wympled but in symple guyse,
Yet nener the lesse to devyse,
Who consydred eurydeH,
Hyt bekam hir wonder well. 2840 and becomes
And by sygnes dyde seme,
As ferforth as I konde deme,
Be lyklyhede and of reson,
She was of somme religion. 2844
Vpon hir hed of gold a crowne, On her head
The whiche dyde envirovne is a crown
Hyr wympyle whyt³ more to delyte, 3 whyt] whyit F.
Ful of grete percles whyte : 2848

- The Author.* Rycher no man¹ koude knowe.
 Diana has an ivory bow
and arrows, And in hir hande she had a bowe
Of white yvere, pulshed clene,
And arwes, forged sharpe and kene, 2852
Of yvere eke, for hir emprise,
Made in the most[e] crafty wyse
At wylde bestis for to shete,
Wher so that she doth hem mete, 2856
Whan¹ she seeth hem to savage,
Hygh of gres, or to Ramage.
And, specialy, she hath solace
With hir arwes for to chace, 2860
With alle hir hool[e] bysynessee,
For to shete at ydelnesse,
To avoyde hir oute of hyr Forest,
Therin¹ to make noon¹ arest ; 2864
For of entent, with al hir myght,
She chaceth hir, both day and nyght,
For that ys hooly hir delyte ;
She hath hir in so gret despite,
And hateth, shortly, no thing¹ more. 2868
For by the holtys gray and hore
And by the dalys depe and lowe
To hunten hir she bereth a bowe
Most specialy, as ye shal here.
And whan¹ I gan¹ to negh¹ hir nere,
I gan Saluen¹ and enelyne
To that lady most devyne, 2872
And seyde : “honour and reuerence
Be vnto your excellencie !”

I salute and
greet her.

¹ shortly no thing]
nothinge shortly A.

Diana.

- ¶ **How Diane ansuerde.**
- “ My sone,” quod she, “ good auenture
Be vnto the and ryght good ewre, 2880
Myn¹ honour safe, and my renoun,
For I ne ought¹, of Iust reson,
Nat the salue nor taken¹ hede
To shew[e] the no frendelyhede ; 2884
For I the telle outerly :
Thou art ther-to no thing worthy.”

She says I'm
not worthy
of her notice.

¶ How thauctour ansuerde.

The Author.

- Whan I herd that goodly faire,
Benigne, and ryghte debonayre,
Seyn so to me without[e] more,
I was a-basshed wonder sore,
Syth I dempte, as in my thought,
Pleynly that she knyw me nougħt,
Musyng, what hyt myghte be
That she so straungely spake to me,
Which̄ neuer aforn, in no place,
I hadde doon no trespass
Agyen[e]s hir, by my wetyng,
Nor hir offended in no thing.
And thus I stood al in a rage
With look east fix in hir visage,
Wavering as in a were,
And parceyved by hir chere
That she, so as I koude gesse,
Bare to me somme hevynesse,
Til at the last[e] out I brake,
And evene thus to hir I spake :
“ Madame,” quod y, “ with al my myght¹
I wolde your honour and your ryght¹
Were safe in al[le] maner wyse,
As your selfe kan¹ best devyse,
For so wyssly god me amende,
To doon yow wrong or to offend
Ys my wylle high nor lowe.
But for desire¹ I ha to knowe, ¹ for desire] for to desire F.
What that ye ben¹, thus her sytting,
Is the cause of my komyng, ¹ for to desyre A.
Ful humb[e]lly, without offence,
Requiring with al reurence,
As I dar without[e] blame,
To reherse me your name ;
And eke the cause, why that ye
Ben displeasd so wyth me ;
And fynaly (cause) of your grevaunce ;
For I ha no remembraunce,
- 2888
- [leaf 242]
Diana's re-
buke abashes
me.
- 2892
- 2896
- 2900 I look at her,
- 2904
- and tell her
- 2908
- 2912
- I wouldn't
wrong or
offend her,
- 2916
- but only want
to know who
she is,
- 2920
- and why she's
displeasd
with me.
- 2924

- The Author. "Sithē tyme that I was borne,
That euere I saughī yow her to forme.
[leaf 242, bk.] Yet neuere-theles, as hyt ys skylle,
I am in purpose and ful wille 2928
Diana I'll amend any wrong I've done,
Holy to amende in hert and thought,
Yif any thing I ha myswright,
To ouer more to my konnyng,
As I best kan), in any thing 2932
That myghte plese your highnesse,
I wolde do my besynesse
and will try to please her,
Yow to qnemen and to plesē,
And your trouble to apese." 2936

Diana.

- "**Diane.**
 She says I'm out of joint.
 "Twould be better if I were of her counsel.
 She will tell me who she is,
 that I may find Truth, and repent.
- "In good feythī, my childe," quod she,
 "As now hyt longethī nat to the,
 Thow art in party out of Ioynt,
 But yif thou stood in swiche poynt, 2940
 And wer as now so fortunat,
 So elere and hool in thyn) estat,
 And acceptable also to me
 Of my counsayle for to be,
 Yt wer wel bet vn-to thy prowe, 2944
 I dar wel seyn), than) yt is nowe.
 For, pleynly, thin entencion),
 Wil, and inclynacion),
 I dar afferme, and knowe hyt wel,
 Ymagynacion), and echedel,
 Hyt ys no drede, thou art so in,
 They hangen by another pyn); 2952
 But for al that me lyst nat lye,
 I shal shortly speefye,
 What that I am, and nat faylle;
 Al be I lese my travaylle
 The to enfourmen) or to preche,
 Yet at the lest I shal the teche,
 That thou mayst haue yt bet in mynde,
 And eke of hap that thou maist fyndle 2960
 The verray trouthī, and taken) hede
 For to repent, or thow be dede,

Diana is Jove's daughter, and is the Goddess of Hunting. 79

"The wrong and error thou art ynnē,
And ryght anoon I wol begynne.

[leaf 213]
Diana.

2964

¶ Her Diane declareth her entencion.

"Myn ovne frend, in soth," quod she,
"Folkys whiche that knowe me,
Bothe here and be-yonde se,
Throgh the worlde in ech contre,
Thys no les, bothe oon and alle,
Dyane of custom they me calle,
Which, as poetys specyfye,
Am goddesse of venerye
And of Bestis¹ eke savage;
Touchyng also my lynage,
Iovis doghtre by dyscent,
Most myghty in the firmament,
Whiche throgh his pover eterne
Hevene and erthe doth gouerne
Of hys hygh Magnificence.

¶ Diana est soror Phebi. nota
And Phebus eke, god of prudence,
My brother is sothely in dede;
And as touching my kynrede,
That oughte y-nogh to the suffyse,
But myn office, and my fraanchise,
Fredam, and Iurisdiccion,
Which I haue by commyssion
By the goddys to me committed,
Which, in soth, may nat be flytted,
For alle the court celestial
Han made me lady princpal
And goddesse of venerye,
Wode and Forest for to guye,
Of chace also and of huntyng.
And for this skylle, in my walkyng,
As she that hath most maistry,
I bere thys bowe of yvory,
For my play and for solace,
Wylde bestis for to chace.
This my crafte, in soth[e]nesse,
To eschewen ydelinessse,

She says her
name is
Diana.

2968

nota

¹ Bestis] best A. She is the
Goddess of
Hunting,

2972 daughter of
Jupiter,

2976

nota

¶ Diana est soror Phebi. sister of
Apollo,

2981

2984

2988

2992

ruler of
woods and
forests.

2996

¶ All fugandum ocium. 3000

[leaf 243, bk.]
Hunting is
her craft, to
avoid idle-
ness.

<u>Diana.</u>	“ Which is to me most noyouse, Loth-som), and most odyonse, Whom) to avoyde, in special, I ha my duellyng principal And myn) habitacion),	3004
To shun idleness,	To walke and romen) vp and doun, In the forest most notable, Of beaute incomparable, Chefe close vnto my resort,	3008
Diana roams the forest	Therin to haue my dysport, Wher I may lyve in Ioye and play, In fraunce from) al affray, Perpetually in gladnesse,	3012
to have her sport.	Without envyous heuynesse, Except, surely, that in oo poynt I stond in partie out of Ioynt,	3016
But she's out of joint in one point.	Which troubleth me with swich distresse I may nat lyven) in gladnesse.”	

The Author.

Madame," quod I,¹ "I yow besech
Goodly that ye wil me tech,
What poynt is that, and me to lere,
And humbelly I shal yow here."

<u>Diana.</u>	¶ How Diane repreued hys purpose and compleyned vpon Venus.	
She says that of old she was full of mirth, .	I was wont whilom," quod she, " Yn tyme of olde antiquyte, In ioy and myrthe to habounde, Glad of hert and ful Iocunde, And had gret prosperyte, Worshipped eke of ech degré And welkome in euery place, Most accepted vnto gracie Of al goddesses ² high and lowe, Whan they wern echon arowe ; ² goddesses] goddesse A.	3024
and every one honoured her.	¶ Castitas quondam fuit imagine reputacionis ab omnibus accepta et honorata.	3028
[leaf 244]	For tho had euery wight plesaunce Of me to taken aq[uey]taunce, Frend-shippe, and benevolence,	3032

¶ *Castitas quondam fuit
imagine reputacionis
ab omnibus accepta et
honorata.*

- "And wer wel payed of my presence ; 3036 Diana.
 And with highe and loughē degrees
 I was with-holden), and, of Fees,
 Eche man) redy me to serve, 3039
 Oonly my grace to¹ dysserve, ¹ grace to] grace and to F.,
 grace and A.
 Bothe at borde and eke at table ;
 For thise folkes honourable,
 Grete plente, both nyght and day,
 Kam to this forest for to play, 3044
 Of entent with me to abyde,
 Gret novmble vpon euery syde ;
 But now I see her purpose chaunge, but now they
 And how that folke ar wexe straunge ; 3048
 For euery wyght in his degré
 Fleeth and draweth now fro me, all keep away.
 And maketh sothly no pursuit,
 For which, withouten) al refuit,
 I stonde allone desolat, 3052
 As she that is disconsolat
 Of al ioye and al comfort,
 So ful I am of discomfort, 3056
 With sodeyn) newe oppression),
 And of no reputacion),
 Fro day to day most ful of moone,
 Solytarye, and allone, 3060
 As a woman) in gret wer,
 Which in thys forest that ys her
 Abyde without companye.
 And cause of al, as y espye, 3064 And the sole
 That I am left allone thus, cause of this
 Is myn enmy, Dame Venus,
 That regneth with hir companye,
 And pleynly hath the regalye 3068
 Throghe the worlde on euery syde,
 So pompose and so ful of pride
 That hir domynacion) 3072
 Ys nowe in euery region), who rules
 For in delys she so haboundeth
 That many folkys she confoundeth
 With lustys that she dooth present,
- REASON.

<i>Diana.</i>	" For which with al ther hool entent They folwen̄ hir, and me forsake, For which I may my compleynt make That she regneth in hir estat,	3076
Venus reigns. Diana is desolate.	And I stonde al desolat, Muet as hyt wer a stoon̄. And this myschef of yore agoon̄, As cause first of my mournyng, Be-gan̄, whan̄ Iubiter was kyng By violent oppression, Whan̄ he caste hys Fader douz,	3080
The mischief began, when Jupiter de-throned Saturn.	Satourne fro his Royal see, And made him also for to flee That he durst[e] nat abyde In hys kyndham on̄ no syde ; For he was courbed, gray, and olde.	3084
In Saturn's golden time, was plenty.	The worlde whos tyme was of golde— Ther was swich̄ plente, in sothnesse, Bothe of tresor and of rychesse ; But al is turned vp so down̄, For the dominacion	3091
Now Jupiter has made silver equal to gold.	Iubiter, on̄ se and londe, Hath̄ sesed now in-to hys honde. For siluer now, that first was golde, Of as high̄ pris ys bought and sold	3096
[leaf 215] Virtue is defaced.	Both ¹ at market and at Feyre, And thus ech̄ thing doth̄ appeyre, ² Syth Satourne with his siluer berde Of Iubiter was made afferde.	3100
Purity is banisht.	And syth hys exil was purchasyd, Al vertu hath̄ be dyffasid ; For with Satourne, and that is routhe, Ryghtwissnesse, honour, and trouthe,	3104
	Good feyth̄, and al honeste, Clennesse eke, and chastite Exiled wern̄, shortly to tell,	3108
	With vs no lenger for to duell, As hyt had be for the nonys, With him they fledden̄ al attones,	3112
	That now allas, this the fyn̄,	

[¶] Tempore saturni
Seuenia fuerunt
aurea.

¹ Both] But F. A.

² appyre] appeare A.

- " Al the worlde gooth to deelyn),
And ys peruerted with Satourne,
For no man¹ lyst now to tourne
To Vertu nor to perfyteneſſe,
But to delyt and ydeſſeſſe :
Ther is no feyth², ther is no truſt.
For the girdel of falſ lust
With bokeſl and thong hath ſo enlaceyd,
And the worlde ſo ſtreyt embracyd,
That euery wyght³, in certeyn),
Both gentil and eke vileyn),
Wher ſo that a man¹ repaire,
And ladyes, bothe foul and faire,
And maydenes tender of age,
Born) of low⁴ and hig⁵ parage,
Pore and ryche, to rekne echon),
That vnnethe ther is noon),
But that they be, who lyst to ſe,
Mortal foon) to chasteitie,
And luſt ha noon) now to enelyne
To the ryw[le] of my doctryne.
For which, allas, ſool and allone
I may ſigh and make moone ;
For trouthe and feyth ben) al agoo,
Yt was not wont for to be ſoo
In tyme of the kyng Arthour,
The noble, worthy conquerour,
Whom honour lyst ſo magnyfye,
For of fredam and curtesye,
Of bounte, and of largesse,
Of manhode, and [of] hig⁵ prowesse,
To remembre all[e] thinges,
He paſſyde al other kynges.
He was ſo prudent and ſo wiſ,
In gouernance of ſo gret pris,
Whos hig⁵ renoun to deſcryve,
Al[le] tho that wern) a-lyve
He ſurmountede¹ of his degré ;
For honour and proſperyte
God and fortune lyst him grante.
- 3116 *Diana.*
The world is
going to the
bad.
- 3120 Virtue, Faith,
and Trust are
lost in Lust.
- 3124
- 3128 Ladies and
girls
- 3132 hate chasteitie.
- 3136
- ¶ *Quonodo Diana
plangit de muta-
bilitate mul-
erum.*
- 3140 It wasn't ſo
in King
Arthur's day.
[leaf 245, bk.]
- 3144
- 3148 He ſurpaſt
all other
kings :
- 3152
- ¹ surmountede] ſurmont
toke A.
- God proſpered
him.

<i>Diana.</i>	" In whos tyme, y ¹ dar avaunte,	Ista sunt verba Diane in commendacionem castitatis.
In King Arthur's time, Diana had many friends,	I had of frendes gret plente, Wel willed for to serve me, And to honoure my partye, And diligent, for to applie Hooly her wittes in ech place, To perseuer in my gracie And to ben ¹ of myn ¹ allye ;	¹ y ¹ Diana y F. A.
to Venus's envy.	Wher-of Venus had envye, Whan she sawgh ¹ and knyw certeyn That she was had but in ² disdeyn ¹ ;	3160
Then love was pure,	For love was tho so pure and fre, Grounded on ¹ al honeste Without engyn of fals werkynge Or any spot of evel menyng, Which gaf to knyghtes hardynesse, And amended her noblesse,	3163
and knights virtuous.	And made hem to be virtuous, And, as the story telleth vs, Which the trouthe lyst nat feyn ¹ , How the knyghtes of Bretyne, Most renomyd and most notable, With Arthour of the roundle table, The myghty famous werriours,	3168
Knights of Britain and K. Arthur	Lovede the dayes paramours, Gentilwymmen of high ¹ degré, Nat but for trouthe and honeste, And hem self to magnyfye Put her lyf in Iupartye In many vnkouth straunge place, For to stonde more in grace Of ladyes, for ther high ¹ emprysse.	3172
[leaf 216] lovd only for honour,	And al they mente in honest wyse, Vnleful lust was set a-syde. ³ Women thazne koude abyde, ³	3176
and riskt their lives to please their ladies,	And loveden hem as wel ageyn ¹ Of feythal hert[e] hool and pleyn ¹ , Vnder the yok of honeste, In clemnesse and chastite, So hool that Venus, the goddesse,	3180
who lovd them chastely.	^{3—3} repeated in A.	3184
		3188
		3192

- “ Haddle tho noon^l Interesse. 3196 *Diana.*
That wer so feythal and so stable
To knyghtis that wer honourable,
Chose out for her ovne stoor
To love hem best for euer moor ; 3200
Wher so as her sort was set,
The knot never was vnknet.
Their choys was nat for lustynesse,
But for trouth and Worthynesse, 3204 for truth
Nor for no transitorie chaunce
Nor, shortly, for no fals plesaunce,
How ofte that they wer reqnered ;
Of my scole they wer so lerel
To love hem that wer preved best, 3208 *Diana taught
them so;*
And in armys worthyest,
Many sithe and nat oonys,
That wer chose out for the nonys 3212
In high^h prowesse hem self to avanee
Throgh^h her long contynywaunce.
That tyme was my name raysed,
And loue worthy to be preyed. 3216
Wher so Venus wer lef or loth,
They gaf no fors, thogh^h she wer wroth,
Be-cause oonly she was put vnder.
But certes now it ys no wonder, 3220 But now
Thogh^h I compleyn^l and sigh^l ofte,
Syth I am doun and she alofte
And is enhanneed newe ageyn^l,
And my partie is but in veyn^l, 3224
So sengle that I stonde in doute ;
For Venus hath so gret a route
Ageyn[e]s me on^l hir partie
That, to holde chaunparty^l 3228
Ageyn[e]s hyr, I am nat strong ;
For love, allass, and that is wrong,
Hath now no lust nor appetyte
But in thinges for delyte. 3232
Thus by constreynt of hir lawe
Venus al the world dotli drawe,
For ech empire and region
- In Arthur's
days, ladies
chose their
lovers
- and then was
honour,
- [leaf 246, b.k.]
Venus
thought no-
thing of.
- Venus is up,
Diana down.
- ¶ *Sunt verba Diane.*
- Venus draws
all the world.

<i>Diana.</i>	“ Is now in hir subieccioN, For she with strong and myghty honde Regneth now in euery londe, And eche man foloweth hir in sothe, Honour and worshipe to hir dothe.	3236
Not only do men follow Venus, but all the Gods do too.	Nat oonly men in generaH But al the goddis celestiaH, Gret and smal, hir lust obey, For ther is noon that dar with-sey To serven hir with grete delyte,	3240
	As hyt wer doon in my despite And in contempt of my renoun. Maydens of my religiōN, Ladyes of high and low degré,	3244
	Which sholde of ryght stonden with me, Ben tourned shortly fro my lore, And therof ne wil no more, But of Freel condicione	3248
[leaf 247]	And wylfuH dissolucion [This line in the margin.]	
Jupiter	Davnce on hir ryng ful nygh echon ; For Iubiter ful many oon	3252
Ravish't Europa	Ravysshed hath of force and myght By fals outrage ageyn al ryght : He took Europe vn-to his stoor, The Doghter of kynge Agenor ;	
and Danae.	And in Ouide as hyt is tolde, He ravissele in a clode of golde Danne, as bookes lyst expresse, For hir excellent fairenesse.	3264
Apollo at- tempted Daphne.	And my brother eke Phebus Stood vnder daunger of Venus For daphne aforne, as hyt is tolde.	3267
All the Gods	And alle the godlys younge and olde ¹ And in this worlde nygh euery man, As ferforth as I reken kan, Ben enerychon of oon accorde	
serve Venus.	With me to stonden at discorde, And my servise hool forsake, Of assent they han hem take To the servise of Venus.	3272

* Europa fuit filia
regis agenorū raptā
per Iovem.

* Rapuit etiam Danaen
per ymbrem aureum.

¹ olde) yolde F. A.

- “ I se ryght wel that it is thus,
The sleightis eke I ha conceyved,
How the world hath hem deceyved
With fals delytys temporal.
And thou thy self, in special,
Art oon^o of hem bekome of late ;
The tyme I know and [eke] the date,
Thyn^o error so I haue espyed,
How thou art of new allyed,
Vnder hir yokke y-bonde the,
Whiche may nat lyghtly broke be ;
For by othe and assuraunce
Thou art knet, by alygiavnce,
To hir seruise throḡh thy rage,
And ther-vpon do thy^w homage,
And thus bekome hir man^o at al
To holde of¹ hir in special.
I know the maner euerydel,
And haue espyed eke ful wel,
How of slyper conscience
Thow yaf a doom^o and A sentence
To hastedly of wronge entent,
To conferme the Iugement²
Whilom^w yoven of Paris,
And took ther-on^o but short avys,
Touching the appul mervelous
Whiche he graunted to Venus,
Seydyst, with^w-out[e] more abood,
That his Iugement^w was good,
Al be that hasty Iugement
Was neuer good to myn^w entent!”
- 3276 *Diana.*
Venus has
deceivd all
with earthly
pleasures.
- 3280
I too, the
poet, says
Diana,
- 3284
am under
Venus's yoke,
- 3288
[leaf 247, bk.]
and have be-
come her
man; .
- 3292
¹ of] of of F. 3292
for I've con-
firmed the
Judgment of
Paris.
- 3296
3300
3304

¶ The auctour.

The Author.

- “ Madame,” quod I, “ it is certeyn^o :
I dempt[e] pleynly as ye seyn^o.
And yet me semeth in my syght
That his Iugement was ryght;
For error noon^o, to my semyng,
Was noon^o founde in his demyng,
And yet, in myn^w oppinion^o,
- 3308
I confess that
I still think
Paris right.
- 3312

The Author. "I conferme yt of reson."

Diana

¶ How Diane ansuerd blamynge Venus.

tells me that
my verdict
was thought-
less,

" My faire frende, in soth[e]nesse,
Thou gaf thy doom^l of wilfulnesse,
Ouer lyghtly, and al in hast ;
Thy sentence was soone past,
And hasty domys ever among
Ben oft[e] sithe meynt with wrong,
And who that haueth noon^l insight
Demeth^l alday ageyn^l ryght :
And so destow, I dar afferme,
And notably hyt conferme ;

3316

For thou took, yt is no doute,
The worst of al the hool[e] route,

3320

And yaf thy Iugement by graunte
To the lest[e] suffisaunte

3324

Of al[le] thre, so she^l the blent, ¹ *Venus* is added above the line
in F., to explain 'she.'

Whetof, in sooth^l, thou shalt repent ;

For thou shalt knownen in certeyn,

3328

How that of the tother tweyn^l

3332

Kometh^l worshippe and noblesse :

For Juno
gives her
servants
much gold;

For Juno, lady of rychesse,

Grounteth tresour and gold also

3336

Fulsomly to alle tho

That drawen^l vn-to hir servise,

Maketh hem ryche in sondry wise

Of worldly goodys and dispence ;

And Pallas, goddesse of science,

3340

Causest^l folke to be prudent

And in worshippe excellent,

Whiche ar two thinges ful notable

and Pallas
makes hers
prudent;

And in this worlde ryght profitable

3344

And passyngly of gret renoun.

But Venus, in conclusion,

By in-fluence of hir mevyng,

while Venus

Yiveth^l to man^l no manner thing

3348

Of profyt that may avaylle.

gives hers
nothing but

For she of custom^l doth assaylle

fleshly lust.

With gret plente of fleshly lust.

- "In which ther is but lytel trust ; 3352 *Diana.*
 For al hir gyftes ar gynnyng
 Of myschef, sorowe, and wepyng,
 Of compleynt and mysaventure,
 Importable to endure, 3356
 Whos lustys be so deceyvable,
 So vnsure and variable,
 Farsed ful of sorwe and dool,
 That he may be cleppyd¹ a fool 3360 He is a fool
 That trusteth² on hem any tyme,
 Outher at even or at prime.
 That he may be cleppyd] called A.
 That trusteth] conclude
 that F. A.
- For the fyn³ of hir swetnesse
 Concludeth ay² with bitternesse,
 And wyt⁴ myschef dooth manace,
 Thogh⁵ she be soote att prime face,
 The sugre of hir drynkes a⁶ 3365 [leaf 248, bk.]
 At³ the ende ys meynt with gall :
 Experience shal the lere.
 At] That F. A.
- She may be lykned to chymere,
 Whiche ys a best[e] Monstruous,
 Ryght wonderful and mervelous,
 Hedyd as a stronge lyon,
 And even lych⁶ a scorpion ; 3368 The sugar of
 Hyr tayl ys werray serpentynne,
 And hir bely eke Capryne,
 This ys to seyn⁷, whan she is hoot,
 Rammys⁸ taraged as a goot :
 So stronge and vnkouthe of nature
 Is hir mervelous figure 3380
 That swich⁹ a best[e] now a lyve
 Is no man that kan¹⁰ descryve.
 And swich⁹ on⁴ pleynly is Venus,
 That foolis kan¹⁰ deeeyven thus,
 Whos name for to specyfie
 Aftir ethymologie,
 Venus, by exposicion,
 Is seyde of venym¹¹ and poysowne ; 3388 Venus's name
 And of venym¹¹, this the fame,
 Venus pleynly took her name.
 For she venemyth many wyse
- ¹ cleppyd] called A.
² concludeth ay] conclude
³ At] That F. A.
⁴ on] wone A.
⁵ Vnde valerius ad Rufinum : chimera nescis esse quam petis / sed etiam scire devoves quod tritorno illud monstrum insignis venustetur capite leonis / olentis maculatur ventre capri virulente armetur cauda vipere.
⁶ Note quomodo Diana dea castitatis describit venem deam voluptatis.
- She is like the beast Chimera,
 She like the beast Chimera,
 with a serpent's tail,
 and a goat's belly, full of lust.
- The sugar of her drinks turns to gall.
- Venus's name means 'Venom.'
- She poisons all who serve her.

- Moral.* — “ Al that doon to hir servise, 3392
 This her guerdon day and nyght,
 For she skorneth euerie wyght,
 Swiche as she dooth governe ;
 When folk come to Venus's tavern, she gives 'em delicious drinks.
- [leaf 249]
 But they're mixt with aloes and gall,
- They be so venymous at al,
 So to be drad and so mortal,
 Above y-cured with suetnesse
 That no man the treson gesse ; 3408
 Hyt is so dredful and pervers,
 So perilouse sothly and dyvers,
 Causyng so gret mortalyte
 That non may recuryd be 3412
 Ageyn[e]s deth, by noon obstacle,
 By therbe, stoon, nor [by] triacle ;
 So ferful is that maladylē,
 Save flyght ther is no remedye,
 As seyn clerkes that be sage ; 3416
 For this mortal beverage
 So noyous ys and so doutable,
 First soot and after deceyvable.
- Flight is the only remedy.
- Such was Circes drink which turnd Ulysses's folk into asses, swine, foxes, wolves.
- This the beverage of Circes, • Circes nec medina inentatrix.
 With which the folke of Vlices,
 As Auctour[e]s lyst expresse,
 Ytourned wer[e]n to lyknesse 3424
 Of bestys and, naked bestial,
 Lost hir reson natural.
 Thynke wel theron, this was the fyn,
 Somme wer asses, somme swyn,
 To foxes fals and engynous,
 And to wolves ravynouse,
 And yet wel wors peraventure.

- “ For thys the drynk, I the ensure,
 Most ynly soote, cler, and fyn^d,
 And in tast fressher than^d wyn,
 But in werkynge dedely felle,
 Which^h the mynystres of babel
 Maden falsy of envy,
 And gaf hyt to kyng Sedechyne,
 Wher-thorgh^h he had A laxatyf
 That he shortly lost hys lyf,
 Ageyn[e]s which^h ther was no bote ;
 But first he founde hyt wonder sote,
 Tyl aftir-warde he hath pareeved,
 How fals[e]ly he was deceyved :
 Of the Drynke he dyd attame,
 Deyede anoon^d for verray shame.
 And yet the pyment of Venus
 Is wors and more malycious,
 With which^h so moche folke ar blent.
 And ther-of drinketh¹ the covent ¹ther of drinketh¹ drinketh
 Professid in hir Relygion^d ther of A.
 Thirogh^h fraude and fals decepcion.
 And so shalt thou deceyved be,
 Ther is noon^d help[e] but to fle
 With al thy myght^t and al thy peyne,
 And from^d hir Daunger the restreyne ;
 Noon^d other helpe ys in the case
 But for to flen^d a ryght gret pase.”
- ¶ How the auctour ansuerde.**
- “ Madame,” quod I,² “ I kan^d nat se,
 Wher any perel sholde be.
 I wold[e] knowe and appareeyve,
 How she myghte me deceyve,
 For I kan^d no deceyt espye,
 For, pleynly, to my fantasye
 She is benigne, curteys, and fre,
 And shewed hir godly vn-to me,
 And with al bounte doth habounde ;
 For I ha preved and y-founde
 Fredam^d in hir and gentilesse,
- The Author.*
- 3432 *Diana.*
 Circes's -
 drink
- 3436
- was given to
 Zedekiah,
 [leaf 249, bk.]
- 3440 and kild him,
- 3444
- Venus's is
 worse.
- 3448
- My only
 chance is to
 flee from her.
- 3452
- I say I don't
 see it,
- 3456
- as Venus was
 kind to me.
- 3460
- 3464
- 3468

- The Author. "And is also my cheffe goddesse, [This line added in the margin.]
 Whom I shal serve in colde and hete ;
- As I've vowed
to serve
Venus, She hath me made by-hestys grete 3472
 That, yif I may hem ful achieve,
 Ther is no thing shal me greve
 Nor happe amysse to myn' entent,
 For which, with ful awysement 3476
 And without[e] doublenesse,
 For sorwe, myschef, or gladnesse,
 This a-vowe to hir y make :
 I wil hir servese nat for-sake." 3480
- I'll not leave
her.

Diana**¶ How Diane shewed [and] declaredē
him the pereills of Venus.**

- "**M**y faire frende, yif thou lyst lere,
 Somwhat of Venus thou shalt here.
 For god so wisly yive me blysse,
 And the also, so iustly wisse, 3484
 And yive the gracie be good avys
 To be so prudent and so wis,
 Of entent thou maist declyne
 Fer away from hir doctryne,
 For yif thou knywe the damage, 3488
 The grete pereiH, and the rage,
 And the myschef thou art ymme,
 I wot ryght wel, thou woldest twymme 3492
 And fle from hir in every part,
 As doth an hare the lyppart.
 For thou hast noon̄ experiance
 Of hir large conscience, 3496
 Nor of the grete aduersyte
 Which lykly is to come to the,
 And of the grete highi myschaunce,
 But thou in hast ha repentaunce ;
 For shortly elles, this no nay, 3500
 Thow shalt curse thilke day,
 Wepe and be-waylle many wyse
 That euer thou kam in hir seruise,
 Or hir presence dist atteyne,
 And I my silf also compleyne,
- that I'm in
great danger,
- and that, un-
less I repent,
- I shall curse
the day I ever
saw Venus.

- “ Whan I considre of reson,
How thy disposicion
Ordeyned had the table
By lyklyhede of high degree
And of estate ful worshipable.
But gery Venus, euer vnstable,
Hath with hir perilouse face double
Put the abak in ful gret trouble,
That I kan nat by-thynk[e] me,
How hyt may remedayed be,
The tescape out of hir lace.
For, fynaly, thus stant the cace :
Geyn is ther noon teschew[e] blame,
But oonly dethi or elles shame.
- Diana. _____
- 3508
- 3512 [leaf 250, bk.]
- So great is
my danger
from
Venus,—
- 3516
- 3520

¶ Her declareth Diane the pereils
by exaumple.

- “ In good feythi, I dar assure,
Thou stondest in wors aventure¹ ¹ aventure] aventure F.
And more perilouse condicion
Than whilon dyde Duke Iason,
In-to Colchos whan he went
Ther to conquere of entent,
In-to that Ile famous and olde,
The Ram that bar the flees of golde, 3528
And passede the grete see.
Thow standest in more pereil than¹ he, ¹ than] that F.
Which hast, as I kan deuyse,
Take on the so gret emprise
To entre the gardyn of pleying,
Wher Deduit hath his duellynge
And his Brother by his syde,
Which that callyd is Cupide,
Ther to pley hem and solace,
In that freshe lusty place,
They with many another mo,
And thy self art oon of tho
Of new to thy confusyon,
That, as I seyde, Duk Iason,
Which was so hardy and so bolde,
- 3524 worse than
Jason's,
when he went
to win the
Fleece of
Gold,—
- 3532
- that, if I enter
the Garden
of Pleasure,
- 3536
- 3540 I shall go to
my confu-
sion.

94 *How Jason tamed the Bulls, and won the Golden Fleece.*

- Diana. " Whan he wan the flees of golde, 3544
 The Golden Fleece was That was kept by the high prudence
 And by the gret[e] diligence
 Of myghty Mars, the god of Werre,
 The which ys spoken of so ferre 3548
 [leaf 251] From est in-to the occydent,
 And was kept by enchauntement
 With huge boodys of metal,
 With flayme dredful and mortal, 3552
 Which yssed out at nasse and mouthe,
 Spredyng abrood[e] west and southe,
 Brent[en] al that kam be-syde :
 Ther koude no man hym provyde 3556
 To save him that he was brent.
 Ther was also a gret serpent,
 Passing cruel and horrible,
 That hyt sempte an Impossible, 3560
 In that dedely mortal stryve,
 A man to eskape with his lyve.
 But thy meschief, who loke wel,
 Is more perilouse a thousand del. 3564
 But my danger (says Diana) is
 more than Jason's, For Iason, throḡ his hardynesse,
 Throḡ his force, and high prowesse,
 And also throḡ his sotyltee, 3568
 And by the helpyng of Medee,
 And by his swerde so sharpe and kene,
 Fortanyd was for to sustene
 Al the pereils oon by oon,
 And ouer-kam hem everychon ; 3572
 he made the bulls plough, Made the boodys wyt̄ strong honde
 Vp and down to ere¹ the londe, ^{1 ere] here F. A.}
 and he kild the serpent, The serpent slough̄, as hit ys knowe,
 and sowd his teeth, which Took out his teth and gan hem sowe, 3576
 came up Knights, The which, to euery mannys syght,
 Euer to the Roos vp a Knyght,
 The whiche fersly in bataylle
 Ech gan other to assaylle, 3580
 Al the while hem lasteth breth :
 And thus the fyn̄ of hem was deth,
 And so Iason, this knyghtly man,

- "The flees of golde by man-hode wan),
 Which was so noble and so ryche.
 But thyn) emprise ys nat lyche,
 Who lyst take hede vnto the fyne,
 Yif thou entre the gardyn).
 For nouther wyt, nor worthynesse,
 Manhode, force, nor noblesse,
 Enchauntement, nor soreerye
 In this perilouse Iupartye
 Avaylle may, me lyst nat glose,
 Nat the boton) of A rose ;
 For fro thens no man) retourneth
 That any while ther soiourneth.
 A man) may entre wel certeyn),
 But he shal nevere resorte ageyn).
 For the treynes that be there
 Be more to drede, and ful of fere,
 And more perylouse of to telle
 Than) the snarys depe in helle,
 Wherin) ys trapped tantalus,
 For this the house of Dedalus
 Wyth the clowthy and the threde,
 Delly perilouse, who taketh hede.
 It is so wrynkled to and froo
 That man) not,¹ how he shal goo,
 For who hath onys ther entré,
 To come ageyn) yt wil nat be.
- 1 not] wot F.A.
- 3584 *Diana.*
 [leaf 251, bk.]
 So Jason
 won the
 Golden
 Fleece :
- 3588 but if I enter
 Pleasure's
 Garden,
 no wit or
 strength
- 3592 'll be worth
 a rosebud
 to me.
- 3596 No man who
 goes into it
 ever returns.
- 3600
- 3604 It is the
 house of
 Daedalus.
- 3608
- No enterer
 comes out
 of it.

¶ Her declarereth Diane the perils that ben in
 the gardyn and the herber of Deduit.

- "In this gardyn amerouse,
 Most woful and most dolorouse,
 Ther is of sorwe so gret novmbre
 That they wil a man) encombe.
 It is so ynyl deceyvable
 That thou woldest holde a fable,
 Yif I sholde hem oon) by oon)
 Rekne hem to the enyechon),
 Al the pereils as they ben :
- 3612 It is full of
 sorrowing
 folk.
- 3616

[leaf 252] <i>Diana.</i> In Pleasure's Garden are Syrens, worse than scorpions,	<p>" For ther thou shalt syrenes sen), Crestyd¹ as a gret Dragon, Feller than any scorpion¹, Crestyd] Cressyd A. Of which in ysidre ye may se, Specialy, how ther be thre, Halfe brid and fissa the navele doun, And vpward of inspecccion, Who that a-ryght beholde kan, Eche hath an hede of a woman, And euerye hath a mayde face Of syghte lusty to embrace, Her nayles kene and wonder sharpe.</p>	<p style="text-align: right;">¶ Dicit Isidorus tres fuisse sirenæ ex parte virginum / et ex parte volucrum et pisces / vngulas et alas¹ habentes quarum una voce / altera tubæ tercia lira canebat que il- lectores nauigantes sub specie cantus ad naufragium per- trahunt secundum veritatem / Mer- trices fuerunt que transauentes ad egestatem duebant etc.</p>
with wo- men's heads,		<p style="text-align: right;">¹ alas] alias F. A.</p>
who play on harps	<p>The ton) pleyeth on an harpe Myd of the see, fer fro the londe, The seconde toucheth with hir honde On a sawtre delytable, The thirdde also, most agreeable,</p>	3632
and psal- teries,	<p>Aungelyke of melodye, Ful of soote armonye, Syngeth songes Amerouse, Wonderly delyeiousse.</p>	3636
sing delight- ful songs,	<p>And of hir hedes thise Sirenæ Arrayed fresh as any quenys, Toward the tayl siluer shene With sealis rede, blew, and grene, And disgesely arrayed,</p>	3640
have scaly tails and	<p>With wynges large, brood displayed ; And thus, as bokys maken mynde, Monstres of a treble kynde,</p>	3644
wide wings,	<p>Fyssh and foule, but hede and face Meke as a mayde ful of grace, But venym in the tayl behynde, Who that preveth shal hyt fynde,</p>	3648
with poison in their tails.	<p>Crawmped as a gret gryffon Of nature and condicion. Whan they harpe, pley, and synge, The noyse is so raysshynge</p>	3652
[leaf 252, bk.] Their song	<p>That shippes, seyling by the see, With her songe so fonneled bee, So supprysed, and y-blent,</p>	3656
deceives sailors.		

¶ Sirenæ.

- "That they be werrey negligent
Of gouernaylle in ther passage,
Tyl, amoneg the floodys rage,
Ther ys no thing that hem socoureth^h,
Tyl caribdes hem deuovreth^h, [This line added in
the margin.] 3660 *Diana.*
The pereyl ys so mortal strong.
Lo ! this the fyn of al her song,
Lo ! thus concludeth her delyte,
And thou shalt ben in wors[e] plyte,
As shal preuen^d at the ende,
Yif thou in-to the gardynⁿ wende,
And ley the Ere for to here
Sirenes with her notys clere,
Ful lusty and melodious,
Whiche, in the chapel of Venus,
Day and nyght^t do ther servise.
And as I shal to the deuyse,
In this gardynⁿ ouermore
Ther is ful many wilde bore,
Lyons proude in ther rage,
And many beste¹ ful Savage,
To annoye, whan^d they be furious,
To² folkys that ben^d amerous,
Professed in Venus covent,
Ofte devoured and to-rent :
As whilom was Adonydes,
Yong, lusty, fresh^h, and pereles,
Of hardynesse and fers³ corage,
Fairer eke of his visage
Than^d euer, in soth^h, was Absolon^h ;
In the forest of cytheron^h
Thys yong[e] knyght⁴, by cruel fate, * knyght] knyte A.
Was slay[e]n, for him lyst debate 3682
Wyth wylde bores in ther rage
In that forest most savage.
At a boor as he gan chace,
And with a spere him manace
With strong and myghty violence,
The boor stondyng at diffence
With foomy mouth^h and tusshes kene
The seamen
are swallowed
by Charybdis.
3664
3668 And I shall
be in worse
plight, if I go
to Pleasure's
Garden,
hear the
Sirens of
Venus,
3672
3676
and am at-
tackt by wild
boars,
1 beste] bestes A. 3680
2 To] The A.
3684
¶ Adonydes fuit amasius
veneris vnde in sacra
scriptura. Mulieres
sedentes in theatro
planxerunt adonidem.
as Adonis
was in the
forest of
Cytheron,
3 fers] freshe A. 3688
* knyght] knyte A.
3692
[leaf 253]
3696 when he
tried to spear
a boar.

<i>Diana.</i>	" Vnder a cedre fressh and grene,	3700
The Boar kild Adonis,	With grete noyse and gret affray Stondyng at a mortat Bay, Whan he myght him nat with-drawe,	
	Hath thys yonge knyght ¹ y-slawe, ^{1 knyght] knyt A.} 3704	
	Who so ther with was lefe or loth.	
and made Venus angry.	For whos deth Venus was wroth, Al be that ther was no socour, By-eause he was hir paramour,	3708
	And, for the beaute of his face, Gretly accepted to hir ² grace.	
	But yt ne ³ myght ^e be amendyd, Al be that she had him diffendyl	3712
She told him to avoid wild beasts,	And y-taught him, as she koude, Teschewe bestys that be proude: As boors, lippardys, and lyounys,	
	That ⁴ Fray and rore in ther sounys, Fel and mortal to assaylle;	* That] And A. 3716
and hunt	To hunte at hem yt may nat vaylle, But at other bestys smale,	
	Bothe on ⁵ hille and in vale,	^{5 on] in A.} 3720
only rabbits, hares,	To chasen hem she bad nat spare, As the konyn ⁶ and the hare, Which ay be redy to the flyght;	
	She bad at hem to doon hys myght, Wher so that he may hem knowe,	3724
and deer.	To chase at hem and hornes blowe, Hert, and hynde, buk, and doo,	
[leaf 253, bk.]	At reyndere and the dredful roo;	3728
	For they kan ^d no resistance	
	For to sto[n]den ^d at dyffence.	
But Adonis was a fool like I am,	But for thys ⁶ yong Adonydes Was negligent and Rekkeles	^{6 thys] thy A.} 3732
	And a fool lyke as artowe.	
	Al that she taught him for his prowe Was voyde out of hys retentyf,	
and so lost his life thru knowing Venus.	For which, in sooth, he loste hys lyf, Throg ^h hys vnhappy mortal chaunce, Caused by the Aqueyntaunce	3736
	Which he hadde with Venus,	

- | | | |
|---|------------------------------|---|
| “ Wher-throgħi he made an ende thus | 3740 | <i>Diana.</i> |
| Through the bores ¹ cruelte, | ¹ bores] boors F. | |
| That bet to him yt hadde be | | Adonis had
better have
kept at home |
| Ta kepte him cloos out of his ² syght, | ² his] hyr A. | |
| But he may curse of verray ryght | 3744 | |
| That ever he kam in her forest | | |
| Withi-out[e] wisdam or arest | | |
| Or for lak of discrecion), | | |
| To hunte at Boor or at lyon) | 3748 | and not
hunted boars. |
| In wode, forest, holt, or hethe, | | |
| Wher-throughi, in sooth, he caught hys deth. | | |

¶ Of moo pereils that Diane reherseth.

- | | |
|---|---|
| <p>"In this gardyn) eke also,
 Who that kan take hede ther-to,
 Therin) be beddes perilouse,
 More dynuers and more mervelouse
 Than) was the bed of launcelet,
 With gold enbrowde and stony fret,
 And maked by enchauntement,
 With whiche he was al-most y-shent,
 Of rychesse thogh yt dyde excelle.
 But this bed of which I telle,
 Ys wors, and thou shalt fynde yt thus,
 Than) the bed of Vulcanus,
 Al with cheynes rounde embracyd,
 In the which he hath y-lacyd
 Hys wyf Venus and Mars y-fere,
 Whan Phebus with hys bemys clere
 Discurede and be-wreyed al,
 And al the goddys celestial
 Of scorne and of derision
 Made a congregacion,
 To wonder on hem, wher as they lay
 Asshamed and in gret affray,
 By fals compas of V[u]lcanus
 Most Ialousse and suspiciois,
 Wich hath a bed contreved so,
 That they wer take bothe two
 Al ynwar, whan they lest wende,</p> | <p>In Pleasure's
Garden
are beds
worse than
Lancelot's,</p> |
| | 3752 |
| | 3756 |
| | 3760 |
| | <i>nota</i> |
| | or Vulcan's,
[leaf 254] |
| | 3764 in which he
caught Venus
and Mars, |
| | 3768 so that the
Gods mockt
them. |
| | 3772 |
| | 3776 |

- Diane. "That they koude hem nat diffende,
Whan̄ Vulcanus dyde hem assayle;
For Mars, that god was of batayle, 3780
For al his knyghtly excellence
Ne koude tho¹ no resistence, ^{1 A. inserts 'make' after 'tho.'}
Oonly to avoyden̄ his diffame,
Which tourned him to gret[e] shame, 3784
Whan al the goddys in his face
Rebukede him of his trespace.
But Venus was ryght̄ nocht̄ ashamed
Of no thing that Mars was blamed, 3788
Be-cause oonly that Vulcanus
Was to hir so odious,
For his smotry, swarte face
He stood clene out of hir grace; 3792
But Mars was yong, and eke lusty,
Gentil, manful, and hardy,
And eke with bysy Attendance
Redy to do to hir plesaunce, 3796
Wher Vulcanus, to conclude,
Had[de] many tachellis rude,
A cowarde and of no renoun,
And vileyngs of condicion, 3800
That she wolde, in her entent,
In wilde fire that he were brent.

¶ Here Diane reherseth mo pereils.

- In Pleasure's "In that gardyn̄ eke be wellys,
Garden are Springyng on̄ roches out of hellis, 3804
poisonous springs,
Which̄, of disposicione,
Be ful of venym̄ and poysone,
Which̄ outwardre to a mannys² sight^{2 mannys] mans A.}
bright and clear. Ben̄ cler, ageyn̄ the sonne bryght,
As any cristall to be-holde;
The stremys eke most fresh and colde
Vpon̄ the tonge, this no fage,
Wonder lusty of tarage, 3812
That nener, sithe thou wer born̄,
Thou saugh̄ nener noon̄ to forn̄
No welle vnto thy plesaunce

- “ Havynge so moche suffisaunce 3816 *Diana.*
Outwarde as in apparence,
But, verrayly, in existence,
To make a breue conclusion,
Ful of fals Illusion,
Who that kan^d of ryght^t conceyve,¹ ¹ conceyve] reseyve A.
Oonly ordeyned to deceyve
A man^d, to drynk out of mesure,
Neuer after to recure.
- They be so ful of sorwe and dool,
That he mot dye or be [a] fool
That drynketh any quantyte,
For yt mot sywe, he may nat fle,
- The more he drinke to staunche his thrust,
The more shal ay eneresse his lust ;
And who that lyst[e] to be-holde,
To look vpon^d the watrys colde
Of somme wellys that ther be,
Hys ovne face he shal se,
By diligent inspeccyon,
And by clere reflecccion
- In the watir of his face,
The whiche, soothly, to embrace
He shal so ravished be,
For the excellent beaute,
- Whiche in the welle dooth^t appere
Among the cristal stremys clere,
Of hys shadwe this figure ;
Love him shal so dysfigure,
- To doon^d hys besy myght^t and peyn^d
Hys ovne vmbre to restreyn^d.
- By recorde of Ouidius,² ² Ouidius] ovidus A.
As whilom dyde Nareisus,
For hys shadwe fille a-swovne,
Whan^d he dyde in the water drovne
For love, and fonde no bet socour,
Tyl he was tournyd to a flour :
- The levys white,³ the greyne eytryne ; ³ white] whis A.
And thus Nareisus dyde fyne,
Whan^d he hys shadwe dyde se.
- But these
springs
- are so danger-
ous that they
kill or fool
men.
- 3820
- 3824
- 3828
- 3832 And in some
- a man can
see his own
face,
- 3836
- [leaf 255]
- and get so
ravish by it
- 3840
- 3844
- 3848 that, like
Narcissus,
he'll drown,
- 3852 and be turnd
into a flower.

- Diana. “Yt was so passyngē of beaute 3856
 By apparence vn-to hys syght
 That he was drowned anoon̄ ryght,
 As thou to forne hast herd me telle.
- In another well, “But yet ther ys another welle, 3860
 More perilouse a thousand folde
 Than̄ this of which̄ I ha the tolde,
 In the gardyn̄ of Cupide,
 As thou shalt seen, yf thou abyde, 3864
 And cesse nat in thy pursuyt.
 In this Erber of Deduit
 Ther ys a welle wonderful,
 That, who drynketh hys bely ful 3868
 And ys bathed therin oonys,
 Among the colde cristal stony,
 The nature shal him enelyne
 To be-come Femynyne, 3872
 And ouer, yif I shal not feyne,
 Departed in-to kyndes tweyne,
 Double of nature and yet al oon̄,
 Neuer a-sonder for to goon̄, 3876
 Resemblynge, as I kan̄ endyte,
 Vnto an hermofrodyte,
 Which̄, as poetys bere witnesse,
 Hath a maner doublenesse ; 3880
 For he hath̄ partye both̄ of man̄
 And party also of woman̄.
 And yif he ther abyde longe,
 The watrys ben̄ so ynly stronge 3884
 That no wyght̄ may hym selven̄ kepe,
 Yif he him bathe therin to depe,
 It is so dynuers and so trouble,
 Of nature he shal be double. 3888
 But prudent folkys that be sage
 Eschewe of wislam̄ the passage,
 Wher Cupide hath̄ most hys hawnte
 And is of custom̄ conuersaunte. 3892
 The place yt is so perilouse,
 So dredful and contagious,
 Ful of treson̄ and of gyle,
- if a man bathes, he becomes half woman,
- [leaf 255, bk.] hermaphrodite.
- So prudent folk avoid this Cupid's Garden of Pleasure.

"Of which I shal be stille a while.

3896 Diana.¶ Here declareth Diane of the kynde and the
natures of the trees in the gardyn of Cupyde.

"Eke in this gardyn of Dedluit
The tren of kynde ber no fruit,
Thogh̄ nature hem sustene,
Ay tendre, freshi, and grene,
Ageyn̄ thassaut of al[le] shours
Both̄ of levys and of flours.
Yet, verrayly, in existence,
Ther is but fals apparence
Freshi to be-holde at prime face,
Lyghtly sone for to pase,
Holwgh̄ with-in, yt is no drede,
And ful also, who taketh hede,
Of frande and of decepeions,
Ful of serpentys and Dragouns,
Folke to deceyven and begile ;
And who abyd ther eny while,
He shal haue experyence
Of ther cruel violence.

" Of trees ther ben eke many paire
That ber applys gret and faire,
Delytable in shewyng,
But wonder bitter in tastyng,
Ful of pouder corruptible
And asshes lothson and odible,
In wirkyng wonder venymous,
Stynkyng and contagious,
The heyre is so abhominal,
Faire withoute, but corumable
They be wytli-in, who taste aryght,
Contrarye even to the syght,
Fresh by demonstracion,
But ful of fals corrupcion
They be stuffed by the kore,
Euyer man be war therfore
That he eschewe the tarage,
Lyst yt tourne him to damage.

¶ iest of play

Also in the
Garden of
Pleasure,3900 the trees, tho'
green and
leavd,

3904

¶ Hoe ad liberam dicitur
de salicibus. are hollow,

3908

and full of
dragons.

3912 [leaf 256]

3916 Their apples

¶ Tales arbores habundare
dicuntur super ripas
maris moutui in loco vbi
sodoma et aliæ emittates
fuerunt diuinitas igne
et sulphur[e] destrincte.

3920

rotten,

poisonous,

3924

3928 full of cor-
ruption.

3932

- Diana.*
 In Pleasure's
 Garden,
 fruits often
 change colour
 and taste;
- [leaf 256, bk.]
 are first
 sweet,
 but bitter
 at last.
 The Mul-
 berry, white
 at first, was
 turnd black
 for the death
 of Pyramus
 and Thisbe.
 When they
 met,
- Thisbe,
 frightend
 by a lion,
 ran into a
 Cave.
- “ And in this gardyn) eke also
 Ther be many other frutys mo,
 Of nature wonder straunge,
 So ofte sithe a day they chaunge
 Both of colour and of hewe :
 Somwhiles olde and somwhile newe,
 And also eke, who takethi hede,
 Sommityme grene, sometime rede,
 Sommityme white as cloth of lake,
 And soleynly they wex[en] blake,
 Swich is the tarage of the roote,
 Somtyme as any sugre soote,
 And bitter soleynly as galle,
 Swich wonder chaunge doth on hem falle ;
 For what fruit blakkest now is seyn)
 Vnwarly wexethi white ageyn). 3948
- Swich ys the custom) in that place :
 Soote alwey at prime face,
 But bitternesse ay concludeth.
 The fruit so falsly men) delludeth,
 Causyng among men) to be Murye,
 As whilom) dide the Molberye,
 Whos fruit was turned to blaknesse
 From his colour of whitenesse,
 Poetys make meneyon), ¹ mutatus] mutata F. A. 3957
 Oonly by the occasyon)
 Of thilke² woful dethi noyous, ² thilke] the same A.
 Ryght wonderful and ryght pitous
 Of piramus and of Thesbe, nota
 Both y-borne in oo Cyte.
 For love thise yong[e] folkys two
 Had so moche sorwe and wo,
 Lychi as Ovide kan) wel telle ;
 Whan) they metten) at the welle,
 This Thesbe first of soleyn) drede
 Abasshed oonly of woman-hede,
 The whiche³ made hir almost rave,
 Whan) she ranne in-to the kave, ³ The whiche] Which almost F.
 Causyd by the occasyon)
 Of kounyng of a fers lyon), 3972
- Fructus illius arboris
secundum dieta poe-
tarum fuit mutatus i-
de albedine in nigre-
dinem.

- “ Which wolde have dronken of the welle ; *Diana.*
- But al to longe she dyde duelle
In the kave, allas, the while,
Of drede oonly and nat of gyle,
Sodeyn) fere so made hir quake
That vnwarly, for hir sake,
Piramus, for sorwe and smerte,
Roof him self vnto the herte,
Wenyng playnly, how that she
Hadde aforene deuoured be
Of the lyon) in his rage,
Which was allone to gret Damage. 3976
- For when that he hir wymples founde,
Anoon) ryght) with his ovne honde
Slough him self, yt was gret routhe,
Caused for hys ovne slouth : 3984
- That she was ther so long aforene,
For whiche bothe two were borne.
For after she, no thing afferde,
With¹ the selve same cuerde, 1 with] whiche F. A. 3992
- For gret constreyn of hir peyn),
Karf hyr hert even) atweyn),
She wolde algate with him wende ;
Allas, thys was a pitouse ende. Then Thisbe
- And for the dool and grete pite
The fruit of thys Ilke tre,
Which that I to form of spake,
Sodeynly was torned to blake, 3996
- And his beries eueryhon). 4000
- “ And swiche trees be many oon),
Growyng vpon euery syde
In the gardyn) of Cupide, 4004
- The which, in soth, I the behete,
Fruitys beren) that first be swete
And after ful of bitternesse.
And also, as I dar expresse,
- Ther ben) other trees mo
Which ar cause of myche wo ;
For ther shadwe, this no lye,
Wyl make a man) vnwarly dye. 4008
- ¶ Hoe dicitur de taxo et de
nuce magna.
- Pyramus
stab'd him-
self,
thinking the
lion had eaten
Thisbe. [leaf 257]
- cut her heart
in two, to die
with Pyra-
mus.
- And so the
white Mul-
berry was
turn'd black.
- The shadows
of other trees
in Pleasure's
Garden kill
men. 4012

Diana. “ Ther mortal operacion
Is of swich condicion,

¶ Her declareth Diane of the perilouse erbys
groving in the gardyn of the god of love.

- In Pleasure's
Garden are
gay herbs; “ And in thys delytable place,
Ful of merthe and of solace, 4016
The sothe shal to the be sene,
Ther ben̄ erbys white, and grene,
[leaf 257, bk.] Yelwe, rede, ynde, and pers,
Of ther kynde ful dyuers,
Fair to syght of ther colours.
but under
their flowers,
serpents lurk. But lowh vnder the freshe flours
Ful covertly, who kan̄ declare,
Many serpent ther doth dare, 4024
Many hadder, and many snake,
Which̄ day and nyght̄ espye and wake
Tyme and leyser for to styngē,
Dedly and mortal of werkynge ;
For they her venym̄ euery syde
Vnder flour[e]s close and hyde,
That no man̄ hath̄ inspeccon
Of ther covert fals treson. 4028
The flowers
too For lyke, in sooth̄, as thou shalt lere,
The flour[c]s outward faire appere
And shew hem also fresh̄ and soote,
The venym̄ closed in the roote, 4036
On̄ ther stalkys blosome and shyne,
But the venym̄ serpentyne,
Whichē is kept cloos, both eve and morwe,
Concludeth̄ ay with̄ dool and sorwe
Throḡ hys dreful violence,
Whos beante ys but apparence
Made to deceyve, or men̄ take hede :
and are dan-
gerous. And yt is grete percil and drede 4044
To medle thingis deceyvable
With̄ thinges that be delytable,
Sugre and galle acorde nought,
Thogh̄ they be to-gedre wrought,
Ther is in hem suche variaunce,

- “ And thingis also of plesaunce,
As be semyng outward closed,
With fals venyn^d vnder closed,
Is more to drede a thousand folde.
- “ And even^d thus, as I ha tolde,
Is Venus of condicione
- In al^l hir operacion^d ^{1 alle in the catchwords.} 4052 [leaf 258]
- With hir dredful double myght:
Debonayre vnto the syght,
Lusty, fresh, and amerouse,
But in werkynge venymouse,
- Ful of chaunge and variable;
And in hir erber delytable,
Which I ha to the deseryved,
Folkes that ther hane aryved
And al her lyve to hir servyd,
- Ful many oon^d therin^d hath stervyd,
Perysshed with-out remedye,
Or they the venyn^d koude espye;
- Swiche double greyn^d she hath ther sowe,
Soote and bitter both a-rowe,
Delytable in tastynge,
And venomous in werkynge;
- For ay delyt is east to form^d:
Prykyng with a lusty thorn^d,
To ravyssh a mannys herte,
Or he the treson^d kan aduerte,
- And vnwarly to suppryse,
Or he the venyn^d kan devise,
Til he in the snare falle,
For which take good heele of alle
- The myscheses which I ha tolde.
- “ And I counsaylle: be not to bolde
To entre in-to that gardyn^d grene,
Lyst yt turne the to tene,
To sorwe, and gret aduersyte!
- For ther may no mene be,
Nor remedye to thy socour,
Yif thou cachche onys sauour,
And lyst nat of wysdam spare
- Diana.*
- So Venus
is always
double;
- to sight, fair,
- really poi-
sonous and
changeable.
- In her Garden
- many have
died.
- Pleasure is
shown,
- but poison
lies behind.
- 4064
- 4068
- 4072
- 4076
- 4080
- 4084
- 4088

Diana.

- “ For to fallen in the Snare,
 To stumble vnwar with eyenⁿ blynde,
 For whichⁿ my wordes haue in mynde. 4092
- [leaf 258, bk.]
I am to follow
the example
of Ulysses,
- “ Take example of vlixes
 Touching the drinke of Circes,
 Whichⁿ, whanⁿ he knyw the perilous wrak,
 With-droughⁿ his foot and went a-bak, 4096
 Lyst hys passage wer nat wronge,
 Deceyved by Sirenes songe; ¶ Hoe fuit sumptua in epistola
valerij ad Rufum.
 For throgⁿ hys noble providence
 He ordeyned a dyffence 4100
 Pleynly that he kanⁿ no nere.
 And as thouching this erbere,
 To fornⁿ or thou be put in blame,
 My counsayl ys: thow do the same, 4104
 Somme other way[e] that thou take,
 Mynⁿ ovne frende, for goddys sake,
 And entre nat for no folye,
 Lyst thou falle in Iupartye 4108
 Of fleschly lust throgⁿ fals desire,
 To be consumyde in the fire,
 Yif thou be founde rekkeles; 4112
 As whilonⁿ was empodocles,
 Whichⁿ nat oonly of folye
 But also of Malencolye
 Was soleynly to asshes brent.
 And evenⁿ lyke shaltow be shent, 4116
 Yif Venus Marke the with hir bronde,
 Whichⁿ that she holdethⁿ in hir honde;
 The fire of whomⁿ, who kanⁿ take hede,
 Ys of perel more to drede 4120
 Than is the fire, I dar wel seynⁿ,
 Of smoky Ethna, the mounteynⁿ,
 Wher empodocles was dede,
 Be-cause that he took noonⁿ hede 4124
 To do by eounsayl of the wise,
 Therfore he brent in his emprise.

who kept
clear of the
Sirens,and am not
to be reckless
like Empedo-
docles,who was
burnt to
asheson Mount
Etna.

¶ Her Diane maketh A maner rehersayl of al Diana
the pereils to for seyde in the herber of Deduit.

- “ Kepe the wel and make¹ the strong¹ make] maketh F. A. bids me stop
And stoppe thin eres fro the song¹ 4128 my ears
Of Sirenes passing soote,
Ageyn[e]s which ther is no bote ! against Si-
And kepe the fro the bestys felle
Of whiche thou hast herde me telle ! ren's song,
Hunte hem nat whil they be rage, [leaf 259]
Lyst yt turne to thy damage !
And yif thou lyst shortly be sped,
Kepe the fro the perilous bed 4132 keep from
Wher **Mars** and **Venus** lay y-fere,
Wher thou mayst beholde and lere
The trappus, made by Vulcanus,
To cacheche **Mars** and eke **Venus**, 4136 from Vul-
Hem to dystourbe in ther solace ! can's bed,
Eschewe of wysdam al suehe place,
And kepe the fro the welles clere
That so fresshly do appere, 4140
Which ben with mortal venym¹ meynt,
In which so many men ar dreynt !
And kepe the, lyke as I ha tolde,
From alle the pereils in that holde, 4144 from poison-
Eschewe al wayes that be derke ! ous springs,
For who wil nat by counsayl werk[e],
Ful ofte sith to his reprefe
Falleth in sorowe, and meschiefe, 4152
And in grete mysauenture,
Which he ne may lyghtly recure.
“ And yif thou lyst to haue in mynde,
Ful many story thou mayst fynde 4156
To preve, that counsayl of the wyse
Dooth profyte in many wyse,
Namely of folkys that be sage,
As the revers dooth gret damage. 4160
Examples preve yt mo than² oon¹ : ² than] that F. and not do
By ycharus and ph[a]jeton¹ ; like Learns
For first this ylke ycharus,

- Diana.* “ That sone was to Dedalus, 4164
 [leaf 259, bk.] Was desirous to lerne fle
 Ouer the gret[e] salt[e] se,
 And hys fader dyde his peyne
 For to make him wynges tweyne 4168
 Of wex and fethres knet y-fere,
 And his fader dyd him lere:
 Teschewen al aduersyte,
 In swie[n] a mene for to fle, 4172
 What maner wynd that euer blowe,
 Nowther to highe nor to lowe;
 For yif ageyn hys fader lore
 That he to highe alofte soore
 Almost to the shene sonne
 With hys fethres white and donne,
 The wexe with hete wil relente, 4176
 Ageyn hys fadres pleyn entente,
 Than his fethres wil dissever,
 Whiche he shal recure never,
 That sodeynly he shal deseende,
 The whiche no man may amende; 4184
 And yif also he fle to lowe
 With hys wynges sprad a-lowe,
 Sodeyn colde, as he shal fele,
 Shal hys fethres so eongele 4188
 That thay may gedre wynde nor air;
 From al hope put in dyspair
 He shal ploungen and a-vale.
 And by example of thys tale 4192
 In alle maner of werkynge
 A mene ys good in alle thing;
 For, as the philisophe assenteth,
 Who dooth by counseyle nat repenteth, 4196
 And by recorde of thise clerkys
 Counsayl is good in al[le] werkys,
 As storye telle moo than oon.
 Take warn-
 ing too by
 Phaeton. “ Make eke thy merour of Pheton,
 And by example of him be war,
 When he lad his fadres char,
 How, throg[h] vnhappy aventure,

Icarus's
father Da-
dalus
made him
wings of wax
and feathers,

and told him
not to fly
high, near
the sun,

or the wax
would melt;

as the feath-
ers would
freeze to-
gether.

The middle
path is al-
ways best.

- “ Be-cause he koude no mesure 4204 [leaf 260]
Nouther a-twixen¹ hoot nor colde, ¹ a-twixen] A twen A.
But of presumpson) was bolde
To take on) him the gouernaunce,
For which, throḡ hys vnhappy chaunce, 4208
As poetys lyst to descriyve,
For he ne koude hys stedys² drive, ² stedys] stodys F.
Al a-wronge her cours they went,
For which al the worlde they brent, 4212 and burnt
Lost him self and eke hys wayn);
Ther was as thoo noon) other gayn),
Al went to dystruccion); 4215
Oonly through his presumpson,³ ³ presumpson] presuspson) F.
By disposicion fatal,
And lak of counseyl caused al.
Poetys make meneion
That the heven) fil adoun⁴ * adoun] donne A. 4220 the heaven
To grete hynderyng and Damage
Amonge the floodys fel and rage.
By which example to hys avayl
Ech man) werke by counsayl, 4224
And take on) him non empryse
Without[e] consayl of the wyse.

¶ Her declareth Diane many meschesfs that felle
in the gardyn of Deduit by example of many
sondry stories.

- “ And yif that thou of negligence
Lyst nat yive no credence 4228 For fear all
To that thou hast herd me declare,
Yet for al that I wyl nat spare,
How I ha ryght and thou hast wronge,
And to make my partye stronge, 4232
Touching pereils which I ha tolde,
Ful many story newe and olde
To my purpose I shal applye,
And in ordre specifye 4236
By resemblaunce and figures:
The sorowes and mysaventures,
The meschef, and the violences,

Diana will
tell me the
sorrows

<i>Diamet.</i> [leaf 260, bk.]	“And the Inconvenyences	4240
that Love's ¹ folk suffer in her Garden of Pleasure.	That loves folkys ha suffred there, And first as wysdom dooth vs lere, And the same afferme I dar, He ys wyse that wyl be war	4244
	And him self chastise kan ² By trespace of another man, Prudently to taken ³ hede Of another manrys ¹ dede,	1 manrys] mans A. 4248
	The foly wisely to eschewe To felen ⁴ a-way and nat to sewe, ² Where as he seeth yt be[t] to do. For which take good hede therto	2 sewe] shewe A. 4252
	Thy selfe of foly nat tencombe, For by examples out of novmbre I shal reherser to purpose, Which ha be-falle[n] in that close	4256
	With swich ⁵ as wen ⁶ with love atteynt : First how Narcisus was ther dreynt, Rede Ouide and he kan ⁷ telle, Beholdyng at the mortal welle	4260
1. Narcissus was drownd there.	Hys ovne shadwe and figure, Wherby of fatal aventure And of foly he was ther dede ; And eke also, yif thou take hede,	4264
2. Pygma- lion, who made a statue of ivory,	The crafty man ⁸ Pigmalion ⁹ To grave in metal and in ston ¹⁰ Made and wrought ¹¹ to his delyte An ymage of yvore white,	4268
went madly in love with it.	Most marvelous of entaylle, To tellen al the apparaylle : Most excellent in fairenesse, Bothe of shap and semelynesse,	4272
	And amyable of visage, Which him brought in swich ¹² a rage That he wex verray furious ; Love him made so amerous,	4276
	In Ouide as it ys tolde, Al be that yt was ded and colde, Which made hym selfe [for] to stryve.	

- " Lyche as hyt had[de] ben̄ alyve. 4280 *Diana.*
 Of whos fooly thou mayst lere
 To be war and come no nere.
- " In Naso eke thou maist se,
 How, yore agoon, that Phasiphe
 With Venus brond was made so hoot
 To be enamoured on a goot,
 And how Mirra eke thereto
 Hir ovne fader lovede also
 Vn-to hir confusion),
 And also eke, how Menafron),
 In poetis as ye may lere,
 Lovede his ovne moder dere
 Ageyn naturys ordynaunce,
 To fulfillen hys plesaunce ;
 He was so brent in Venus fire
 To a-complysshēn his desire,
 As in bookys ys expressed,
 He wolde hir falsly have oppressyd
 And by force dovne y-drawe.
- " Eke Phedra lovede hyr sone yn lawe,
 Whos love was superstycious ;
 And, as I fynde, Tereus
 Lovede the suster of his wyfe,
 That cause was of ful gret strife,
 Hir afforeyngē throḡ hys myght
 Of fals lust, ageyn all ryght.
 Silla also, to hir reprefe,
 Fil for love in grete meschefe ;
 She thought, hyt was to hir so swete
 To love Minos, kyng of Crete,
 Which enmy to hir fader was ;
 In swich dysioynt she stood, alas,
 Whan he the cyte of Athene
 Beseged in hys mortal tene,
 To wyne hyt throḡ hys hygh renoun ;
 But he hyt gat by hir treson,
 Love, alas, made hir so bolde
 To stèle a-way the heer of golde ¹ grewe] growe A.
 Which grewe¹ vpon hir faderes² hede. ² faderes] fader A.
- 4284 3. Pasiphae
was enam-
oured of a
goat.
- 4288 4. Mirra loved
her father ;
- 4292 5. Mena-
phron, his
mother ;
- 4296
- 4300 6. Phaedra,
her son-in-
law ;
7. Tereus, his
wife's sister ;
- 4304
8. Silla, her
- 4308
- father's foe,
Minos, who
- won Athens
thru her,
- 4312
- 4316
- [leaf 261, 1b]
and for whom
she stole her
father's Hair
of Gold.

<i>Diana.</i>	" Thus was she cause that he was dede, Thorgh̄ goddys disposicion Tourned to A Merlyon, And she to A larke was transmewed Ay of hyr fader to be sewed, For contrary, of condicion, The larke and the Emerlyon I-founde be of ther nature, Philosophres vs assure.	4320 4324 4328
9. Medea slew her 2 children.	" Medea also did hir peyn̄ For to slen̄ hir children̄ tweyn̄ In gret dispyle of Duke Iason̄, Whan̄ he was falsly fro hir gon̄; Eke Phillis, as thou kanst recordē, Heng hir selven̄ with a corde; And eke thou hast yrad also, How the worthy quene Dido	4332 4336
10. Phyllis hangd hersel.	Slough hir self, as thou maist see, For the love of Enee, The ryche quene of Cartage, Whan̄ he was goon̄ on hys viage, Virgile writeth ¹ pleynly thus;	4340
11. Dido kild herself.	And Thesbe eke and Pyramus For love bothe two wer lorne, As thou hast herde me tel afforne.	4344
12. Thisbe and Pyramus committed suicide.	¶ Here maketh Diane a co[m]parison a-twene hir Forest of chastite and the Herber of Deduit.	¹ writeth] wrythe A.
Thus I may see the troubles of Love,	" By these exaumples thou maist se The errour and contrariouste That ys in love, yif thou take hede, Which quyteth folke with cruel mede, Whos merveylous condicion	4348
[leaf 262]	Ys contrarye to reson̄; Yt ys so ful of sorwe and tene, For which I rede the abstene, Lyst thou repent[e] in the fyn, Nat to entre in hys gardyn̄;	4352
and decide to stay with Diana in her Forest of Chastity.	But abyde and make arrest Her with me in my forest,	4356

- “ Which hath plentevous largesse
Of beaute and of fairenesse ;
For, shortly, throḡh my providence,
Her ys noon̄ Inconvenience,
No maner fraude, deceyt, nor wrong
Compassyd by Sirenes songe,
Nor be nat no bestes rage,
Dredful for to do damage,
And ther thou shalt no wellys fynde
But that be holson̄ of her kynde,
The watir of hem ys so perfyte,
Who drinketh̄ most hath̄ most profyte.
Eke in thy forest vertuous
No man̄ taketh̄ hede of Vulcanus
Nor of hys decepcion̄,
For the tren in ech seson̄
Geyn̄ al assaut of stormes kene
Of fruyt and lefe ben al-way grene,
Perdurale of nature
In ther beaute to endure,
They ben of kynde so notable
That they be neuer corruptable,¹
I-lyche fresh̄ and neuer olde,
And somme of hem bere fruyt of̄ golde,
Swich̄ as Alysaundre founde.
Whan̄ he had wonne euery londe.
Ther is no fruyt, to rekne al,
That may therto be peregal,
For thilke fruyt, as thou maist se,
Perseuereth̄ ay in hys beaute,
And thyse tren, in comparisond,
Passe of vertu and renoun̄
The treen both̄ of Mone and sonne,
Which̄ clerkes so wel preyse koune ;
The fruyt ys so confortatyf
To preserve a manrys² lyf
Longe from̄ al corrupecion̄,
By kyndly dysposicion̄ ;
Of whos Applis thou maist se
The noblesse and the dignyte,
- Diana.*
- In her Forest
of Chastity
are no fraud,
and no
Syrens' song.
The springs
are healthful,
the trees
evergreen ;
some bear
fruit of gold,
[leaf 262, bk.]
surpassing
the trees of
the Moon and
Sun.
- 4360 4364 4368 4372 4376 4380 4384 4388 4392 4396

- Diana. "Yif thou abyde in thys forest.
 Alexander rode into India, but couldn't find golden apples, For Alysaundre, in his conquest, In hys story thou mayst fynde, Rood in-to the ferther ynde, Of entent[e] to enquere Swich maner fruyt to fynde there ; But he founde noon, in special, That to thys fruyt was [per]egal Nor semblable to hys avayle, Al be that he took hys counsayle Of two tren al to sone : The ton y-saeryd¹ to the mone, ¹y-saeryd] Isacrifysyd A. ²The tother halwed to Phebus,² ²⁻² om. A. Philysophres writen thus, Wher hys fate was nat sparyd But openly to him declaryd, In greke and hebrew tonge sovnyd, And hys fyn clerly expovned, He myght eschew hyt by non art, But had he ete and take his part Of this fruyt which I of telle, Which al other doth excelle, He had contunyd in hys glorie, And bet achieved hys victorie, And prolongyd eke his lyf : Hyt hath swych A prerogatyf And of vertu so grete myght. For the shadwe of kyndly ryght³ Ys allone so comfortable And to profyte most notable. The erbyss also, of nature, In ther beaute ener endure, And kepe alyche her grenesse, Bothe her beaute and fayrenesse ; Ther flour[e]s euere fresh and glade, And for no maner stormys fade, For they be so virtuous, That no best[e] venymous, Serpent in kave nor in Roche, Ne may in no Wyse aproche,
- tho' he consulted 2 trees sacred to the Moon and the Sun, where his fate was told him. But, had he eaten Diana's apples, he'd have won more victories, and livd longer. The Herbs in the Forest of Chastity are ever fair, and no poisonous beast can get near them.
- 4400
 4404
 4407
 4412
 4416
 4420
 4424
 4428
 4432
 4436

- “ Nor ther vertu amenuse ; — *Diana.*
 For al swich venyme they refuse,
 For which with al thy ful[le] myght
 Thou sholdest be ful glad and lyght
 Here to abyden and presever
 And neuer hen[ne]s to dissever,
 First considren of prudence
 In thy self the dyffERENCE
 Atwene this habitacion
 And the amerous mansyon
 Of Deduit and of Cupide,
 And set bothe two asyde ; 4440 So I ought
 And al thys thing consydred wel, to be glad to
¹ Peysed and novmbryd enerdel,¹ stay with
 Thow sholdest chese here tabyde ^{1—1 om. A.} Diana in her
 Perpetually, and nat devyde 4441 Forest,
 Of thin ovne volunte,
 Syth thou hast swich lyberte.
 For more to the kan I nat sey,
 It longeth nat me to prey. 4452
 For yt may happe so par ease :
 The more men prey[e]n a gret pase
 The more somme folkys wil declyne
 For tobey[e] my doctryne.” 4456
 4460 [leaf 263, bk.]

¶ Thansuer of the auctour vn-to Diane.

The Author.

- “ **M**adame,” quod I, “ with thys that ye 4464 I tell Diana
 Be nat displesed now with me,
 I wil lyke myn oppinione
 Make a replicacion
 To that ye han rehersed here,
 Which ys marvelous to here,
 That by your wylle I shold[e] tarye
 In thys forest solytarye ; 4468 that if I stayd
 To which, yif I dyde assente,
 I sholde sone me repente.
 But trusteth pleynly wel ther-to,
 My purpose ys nat to do so,
 This verray soothi, me lyst nat feyni ; 4472 I should soon
 Therby thoghi I myght atteyne
 and I don't mean to stay.

The Author.

Neither for
Solomon's
wisdom nor
Nebuchad-
nezzar's
treasure,

would I step
in Diana's
forest.

- "To the prowesse of Ector,
That was so worthy her to for, 4476
Nor to the wisdam, both in oon),
Of Dauid and kynge Salomon),
Nor to wynne al the tresor
Of the kyng Nabugodonosor.¹ 4480
Al thys ne myght[e] me compelle
In this forest for to duelle,
Thogh[i] ye reherse al y-fere :
The dyners trees, the wellys elere, 4484
The herbys, nor the flour[e]s fayre,
Nor al the bestys debonayre :
Al yfere avaylle noght,
To do me consent in my thoght 4488
For to holden here hostage ;
Yt acordeth[i] no thing with myn age
For this habytacion)
To myn³ Inclynacion). 4492
- [leaf 264]
No fun was
in it;
- and I didn't
want to be
a hermit.
- I should be a
fool to stay
groaning
there,
- when Nature
- bade me go,
and see the
world, and
amuse my-
self.
- For I se here no plesaunce
By no maner resemblaunce :
Ioye, myrthe, nor gladnesse,
But al-to-gedre hevynesse, 4496
For which I preyse² yt nat a myte.
Me list as ȝet be noon hermyte
Nor solytarie of lyvynge.
For, fynally, thys duellynge 4500
Ys nat acordyng with my lyfe ;
The place ys so contemplatyfe,
I wer a fool, here to soiourne,³ 4504
Alway to compleyn³ and morne,
Ever in oon, [both] day and nyght.
I sholde do ageyn³ al ryght,
To contrayre in werkynge
The preceptys and byddyng
Of Nature, my maistresse,
Of alle the world[e] gouerneresse ;
Which bad me, as I kan report :
'Go se the world' and me disport, 4512
And theryn³ oonly me delyte :
Goon³ about[e] and vysite

¹ Nabugodonosor] nabu-
godonyser A.

² preyse] rayse A.
[This line added in
the margin.]

³ soiourne] soioure A.

- “Places which that be Iocounde,
Wher as myght ys most habounde
In my selfe, to knowe and see
On hir werkys the beaute,
The mervaylles and vnkouthe thinges
Of hir wonderful werkynghys,
And of hir forge the secrees,
Mysteries, and the prevetees,
Which, in soth, be nat apert
But wonder cloos and ful covert.
And for I ha so grete plesaunce,
With al my hool[e] attendaunce
Of ful desire to folwe hir lust,
I wil hir siwe of verray trust,
And abyde no lenger here
Myd thys forest, in no manere,
Wher I kan se noon avauntage
To my profyte but bestys rage,
Ne party that I kan devyse,
And I wil in no maner wyse
Nouther offende nor trespass,
Lyst I wer pnt out of grace,
Ageyn myn hest, in soth[es]esse,
Made to Venus, the goddesse,
I wil hir serve and euer shal,
What euer fal, loo, here is al!
Thus to doon ys most myn ease,
Wher so yt greve yow or please,
This¹ myn entent in every cost,
And wher as men me blame most,
Ther shal I be most ententyf
Hyr to serven al my lyf.
For without comparyson,
Ther ys noon of swich renoun
As my lady, dame Venus,
Humble, and benigne, and gracieous,
Faire a-bove al mesure,
Both of shappe and of stature,
And to speke in wordys pleyn,
Fairer than ever was Elynn,
- The Author.*
- 4516 Nature told
me to view
the beauty of
her works;
- 4520
- 4524
- 4528 and I mean
to do so.
[leaf 261, bk.]
- 4532
- 4536
- I promist
Venus I'd
serve her,
- not^a
- 4540
- 1 This] Thus A. and I will,
- 4544
- for she's a
most
- 4548
- lovely lady.
- 4552

- The Author. " Ryght bontevous and ynly fre,
And of lyberalyte 4556
She excelleth, I dar expresse,
Of port also and loulynesse.
Ther is no man) this day so wys
That to the fulle kan) yive aprys 4560
Of hir myght nor hir highnesse,
Of hir pover nor noblesse.
I dar yt wel expresse and telle
That she of renoun dooth excelle 4564
and renown.
[leaf 265] Alle tho that ever I koude of rede,
For to speke of frendlyhede.
And in oo thing ye wer to blame,
That ye lyst declare hir name
By wrong interpretacion
In your exposicion,
Which openly seyden thus :
That of venom was seyde Venus. 4572
This was your oppinion
Contraire to myn entencion.
For I dar pleyuly speefy
That, for she hath the maistry
And al represeth with hir myght,
Therfore of verray due ryght
She hath hir name, who taketh hede,
To be callyd, yt is no drede. 4576
Venus ys sayde of venquisshing,
For she venquysshethi euery thing.
I say yt out, me lyst nat rovne,
Thus ye shuld hir name expovne, 4584
for no one
can resist
her.

it means
'vanquish-
ing,'

I shall hasten
to Pleasure's
Garden.

for which I ha set myn entent
To ben at hir comandement,
Me to agree) to hir wille
In euery thing, as yt ys skylle ;
For which I shal do my power
To hast[e] me to thilke herber
Wher Deduit hathi gouernaunce
With Ioy and play and al plesaunce. 4588
4592

- "For in my wit I kan nat se,
That swiche perel sholde be
In that place, lyke as ye seyn,
Ye blame yt ydelly in veyn,
And maken a comparyson
Of the dedys of Iason,
Of Pheton, and of Icharus,
That wolde fleen, ye tel[le] thus.
But I me east[e] nat to fle
With y-charus ouer the se,
Nor with Pheton al my lyve
The chare of Phebus for to dryve,
Nor for to wynde the flees of golde,
Of which to forn ye han me tolde.
Of al her foly wilful dede
I wil take no maner hede ;
But I desire the knowleching
Of the hevene and his mevyng,
And also of the salt[e] see,
And eke what thing yt myght[e] be,
Why the flood, as clerkys telle,
Folweth with hys wawes felle,
And after that the ebbys sone
Folweth the concours of the Mone,
The reson out I wolde fynde
After the course only of kynde ;
Thogh I ha this effeccion
Prentyd in myn oppinon,
Vn-to yow is noon offence.
For, vterly, thys my sentence :
I wil go serve my maistresse,
I mene Venus, the goddesse.
I wil ther-of make no delay,
Lo, here is al ! I goo my way."
- 4596 *The Author.*
- Diana has compared Venus's followers
- 4600 [leaf 265, bk.]
to Phaeton and Icharus.
- 4604 But I'm not going to fly over the sea,
or drive Phaeton's chariot.
- 4608
- 4612 I want to understand the motion of heaven, of sea, and tides.
- 4616
- 4620
- 4624 I'll go and serve Venus at once.
- 4628

¶ Here ansuereth Diane vn-to the Auctour.

Diana.

- "Thogh I al day do forth my peyne,
By force I may the nat restreyne,
Nor I wil nat the conterplete
Nouther in colde, nouther in hete,
- 4632

- Diana*
 says she'll
 leave me to
 [leaf 266]
 fall into
 Venus's trap,
 and into
 danger.
 But if I only
 knew what
 Venus really
 is,
 I should hate
 her, and slash
 her with my
 sword like
 Diomed did.
 [leaf 266, bk.]
- "Nor the afforen by the lappe,
 Til thou falle in Venus trappe
 By somme vnhappy frowarde chaunce,
 That thou falle in repentaunce 4636
 Of thing wherin^d thou doost offende,
 And seyst : thou mayst yt nat amende,
 Nouther by wyt nor purveyaunce,
 Thorg^h foly of thy gouernance, 4640
 That thou lyt the nat provyle
 To caste afor^d, on^d euery syde,
 The perel of thyn^d aventure,
 Which^d thou art lykly to endure. 4644
 Ther may be male noon^d avoydaunce ;
 Thow hast nat yet swich^d aqueyntaunce
 On^d euery part of thy maistresse,
 Whom thou callyst thy goddesse, 4648
 In euery cost, both^d fer and nere,
 And yivest to hir so gret powere,
 As al wer lacyd in hir cheyne,
 As thegh^d she myghte al restreyne ; 4652
 But yif thou wistest enydelle
 And knew what she were¹ ryght^d welle, 1 were] war A.
 Al hir maner and hir gyse,
 In hyr thou sholdest in no wise 4656
 Hau so grete affeccion^d
 Nor swyche yimaginacion^d,
 But ageyn^d hir lust debate
 And haten hir of gretter hate 4660
 Than^d euer dyde dyomedede,
 Which^d with his suerde made hir blede.
 To hir he gef so grete a wounde
 So mortal and so profounde 4664
 That without[e] more abood
 She shouold ha deyed, so yt stood ;
 Ther was non^d other mene weye,
 Yif goddys myght^d of kynde deye, 4668
 But deth hath, in conclusyon^d,
 In hem no dominacion^d.
 For thingys which^d that be dyvyne
 Vnto deth may nat enclyne. 4672

- "And thus consydred euyry thyng
Of hyr wonderfuyl wyrkyng,
Thow sholdest not, and thou wer wys,
Yife to hir so grete a pris,
Yif thou knyw in thy reson
The noble sentene of **Caton**',
Whiche comandeth, thus I mene, ¶ *paree¹ laudato.*
A man² to preysen in A mene, ¹ *paree¹] per te F. A.* 4676
Both in high³ and low degré,
And by no superfluyte,
Lyst after be no lak y-founde;
And wher as² thou lyst the to grunde,
To sustene thy grete errour, ² *as] om. A.* 4684 I've also
To make nature thyn Auctour,
That she³ sholde ha comandyd thus ³ *she] om. A.*
The to folwe Dame Venus, 4688
Whiche was no thing hir entent
Nor fyn⁴ of hyr comandement.
For I dar seyn⁵ and yt expresse
That nature, the goddesse, 4692
By recorde of wysest clerkes,
Hath noon⁶ errour in hir werkes. ¶ *qua dirigitur ab intelli-
gencia nou errante.* Nature is per-
fect in all her
works.
For god, which gouerneth al
By hys pover eternal 4696
And hys dyvyne sapience,
Hath throgly hys myghty providense
Dame nature ordeyned so
That she may noon⁶ errour do 4700 God made
her so.
Nor forfeite to no maner wyght.
Thow vnderstood hir nat a-ryght,
To comprehend in thy felyng
The cler entent of hir menyng;
She bad the, nouther fer nor nere,
To soiourne in the Erbere,
By no maner feyned weye,
Wher ydernesse bereth⁷ the key,
Nor wher as she ys porteresse
Of the gate and chefe maistresse,
Wher as **Deduit** was first foundour,
Lord, and sire, and gouernour, 4712

Diana
says I'm not
wise to praise
Venus so
highly.

I should
follow Cato's
advice, and
be moderate.

I've also
mistaken
Nature,

who never
bade me
follow Venus.

Nature is per-
fect in all her
works.

God made
her so.

She never
bade me stay

[leaf 267]
in the Garden
of Pleasure.

<i>Dianet</i> <hr/> warns me that Pleas- ure's Garden is worse than the house of Lycaon, who murdered all his guests.	<p>“Oonly ordeyned for delyte And voluptuouse appetyte.</p> <p>¶ For both the host and the hostell Benþ so perilouse and cruel That, to rekene hem oon) by oon), A man) wer bet in soothi to goon), Who al the pereils kan) espye, In-to the dredful host[e]rye, A-forne consydred euyer thing, Wher Lychaon) was, lord and kyngt Of Archadie, the myghty londe, Which sloughi and mordred with his honde Hys gestys soothly euyerchon); Whan) they kan), he spared non), But thys erber, as I ha tolde, Is wel wors a thousande folle, For which consydre in thy thought To be war, thou entre nougħt!”</p>	<hr/> 1-1 om. A. 4716 ¶ id est pericula. 4720 ¶ Ille lychaon interficie- bat hospites suos. 4724 4728
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The Author.

¶ How thauctour ansuerede Diane.

I tell Diana that she and I differ in opinion. [leaf 267, bk.] She says the Garden of Pleasure is baufiful : I say it's agreeable.	"Madame," quod I, "with your leve, Wher yt offend[e] yow or greve, I may nat knowe the meschefe, Ther-of tyl I ha made a prefe : But happe what euer happe may, I thynk for to make assay, For the conceynt of my reson Contrarieth your oppinion ; Ye and I ful gretely varye : Our Iugement[es] ² be contrary, And stonde also at discordaunce Touching the gardyn ⁿ of plesaunce. Ye seyn, yt ys contagious, And I, how yt ys gracious, Agreable, and debonayre, And ye holde the contraire, This your fantasye at al. And thogh ^h yt wer[e] as mortal, As horryble ³ and foule also, As ys the paleys of Pluto ,	4732 4736 2 Iugementes; Iugement F. Iugement A. 4741 4744 4748
	[This line added in the margin.] 3 As horryble] [ho]rrible F. 4 Pluto est deus infernalis.	

- " And as ful of blak derkenesse,
 Of sorwe, and of wrechchednesse,
 Yet fynaly, how euer yt bee,
 I shal assayen and go see,
 Afforce me and do my myght
 Theroft in hast to haue a syght;
 For thyng that may nat be eschiwed
 But of foree mot be sywed.
 Yt semeth a maner destane,
 The which, in sooth, no man may fle,
 For which ye lese your langage."
- The Author.
- 7452 However bad
the Garden of
Pleasure is,
- I mean to
see it.
- 7456
- 7460 That's my
fate.

¶ Diane.

Diana.

- " Thow seyst sooth, I am nat sage
 To make so a long sermon
 Ageyn[e]s thyn oppinion;
 For what so ever I devyse,
 Thow wilt folwe thyn ovne guyse.
 Thon gest of me no more langage,
 I put al the surplusage
 In thyn ovne eleccion
 After thy discrecion,
 To chese or leve, sith thow art free,
 At thyn ovne liberte."
 And with that worde **Diane** anoon
 Tooke hir leve and ys a-goon
 As fast as she hir tale brake,
 And I nener after with hir spake,
 For she without[e] more arest
 Took the thykke of the forest.
- 4764
- As I'm de-
termin'd to
go my own
way,
- 4768
- 4772
- ¶ Auctour.
- Diana leaves
me.
- 4776

¶ How the Auctour took hys wey
towarde the herber of Deduit.[leaf 268]
The Author.

- Withouten any lenger space
 I gan on my waye trace
 And Diane anoon forsooke,
 And forth the ryghte wey I tooke,
 Bothe throḡh felde and throḡh forest,
 Forth ryght, as me semp̄e best,
 Gan to crosse doyne and dale²
- 4780
- I follow the
right-hand
road.
- 4784
- ² dale] talle A.

- The Author.* And ouer-twerten^v hille and vale,
I press on, The next[e] wey as was myn^v happe, 4788
Spared nouther buss^v nor gappe,
Felte nowher¹ no greuaunce <sup>1 nowher] nowgher F.,
nouther A.</sup>
feeling happy, For [my] ioy and my plesaunce,
Both in countenaunce and chere ;
As I neghed the herbere, 4792
Me thought, I gan^v encresse more
And to helthe me restore,
Evene lyke as was my fate,
Til I kam vn-to the gate. 4796
till I reach the gate of

¶ Here the auctour maketh a descripcion^v
of þe place.

- the garden where Pleasure and Cupid dwell,* This lusty herber delytable,
as well as Cupid's followers. Above al other most notable,
[leaf 268, bk.] Wher **Deduit**—the story telleth— 4800
For this the gardyn and the cloos,
The whiche hath so grete a loos,
And, for the excellent fayrenesse,
Is remembred, in soothnesse, 4812
Most specialy of euerychon^v,
I mene hym, with-out[e] glose, <sup>* Nota quamodo auctor allegat
historiam de Rosa.</sup> That gan^v the romaunce of the rose ;
The whiche drempete in his slepyng^v,
How erly on A morwnyng^v 4820
He was vn-to this gardyn^v broght
And so longe aboute hath soght,
- Among them was Guillaume de Lorris, who wrote the Romance of the Rose.*

		<i>The Author.</i>
Til he fonde a smale wiket,	4824	
The which agayn[e]s him was shet ;		
And fonde as thoo noon) other weye,		
Til that he gan ¹ knokke and praye ;		
And, without[e] more delay,		
Ther was no wight that sayde nay	4828	
Nor made thoo no straungenesse,		
For the porter ydelnesse		
Lete hym in, and that in hast ;		
And whan he was the entre past,		
He fonde a place of grete delyte		
Most plesant to his appetyte.		
The beaute was so souereyn,		
For which he felte ful gret peynð,	4836	
He had so gret affeccion		
To han yt in possession		
Oonly for beaute of A roose,		
Of which the levys wer ful cloose	4840	
In maner of A rounde boton,		
That herte and hool affeccion,		
He gafe therto in soth[e]nesse,		
For the excellent[e] swet[e]nesse		
The which environð dyde sprede,	4844	
Ful desirous yt to possede.		
For love of which, in substaunce,		
He compiled the romaunce		
Callyd the Romavnce of the Rose,		
And gan) his processe so dispose		
That neuer yet was rad noo songe		
Swich a-other in that tonge,	4852	
Nor noon) that in comparysoun)		
Was so worthy of renoun,		
To spekyn) of philosophie,		
Nor of profounde poetrie ;	4856	
For, sothly, yet it doth excelle		
Al that ever I herd of telle.		
And in ² this book most notable,		
Most lusty and [most] agreeable,		
The Auetour pleynly doth declare,	4860	
Openly, and lyst nat spare,		

¹ gan] gan A.

Guillaume
de Lorris
knockt at
the gate.

² Oeclitas.

The porter
Idleness let
him in,

to a delight-
ful place,

where he
longd for a
girl's Rose-
bud,

[leaf 269]

4848 for love of
which he
wrote the
*Romance of
the Rose*, an

incomparable
poem.

<i>The Author.</i> G. de Lorris did homage to Cupid for his girl's rosebud,	How he first in that erber Bekan̄ a trew[·] homager Unto Cupide , and dide homage. He was so rent with lovys rage For the feyre, fressh boton, Swettest in comparison), Most goodly and delycious, For which he was so amerous Felt in his hert[e] ful gret peyn) To fern or he myght atteyn) At hys lust yt to possede. But at the last[e] for his mede Of Aventure thus yt fil : He had hit at his ovne wil, And al the maner and the guyse The romaunce doth deuyse, Ful of mystery and secretes And many vnkouth prevites, As the processe kan yow lere. So ful of pith is the matere That swieh a book in Romaunee Was neuer yet [y-]made in Fraunce Nor compiled in sentence, It is so ful of sapience.	4864 4868 4872 4876 4880 4884
<i>and the Romance of the Rose</i>	¶ Here tourneth the auctour ageyn¹ to hys matere.	
I'll now try to describe this Garden of Pleasure to you.	And of thys lusty, fresh herbere, Most agreeable and most entere, To declare yt and expresse, A-noon I wil my style dresse And ther-of make mension To kome to myn entencion; For ellis myght I in no wyse Al the maner here deuyse Touching hooly myn estate, To tel, how that I was chek mate, By and by myn aventure Touching my diseon-fyture And hooly the occasiōn,	4888 4892 4896

As I haue maked meneion,
For which Venus, the goddesse,
My lady eke and my maystresse,
Sent[e] me vn-to that place,
Callyd the herber of solace.

4900 The Author.

Now shal ye here, and ye take hede,
Al the processe of my spede,
Both the gynnyng and the fyn^d,
And how I kam^d to that gardyn^d,
And the maner of myn^d entre,

4904

I'll tell you
how I sped.

Wonder desirous for to se ;

4908

And first gan^d in my self recorde,

I was anx-
ious to see,
whether this
Garden of
Pleasure was
like my
[leaf 270]
dream-
garden.

Wher the beaute dyde acorde

4912

By any maner Resemblaunce,

Touching^t my drem^l in substaunce,

¹ drem] dreen F.

Wher yt be lyke in any thing,

I mene as thus, wher my dremyng,

4916

Which in this book I shal disclose,

Be lyke tke Romaunce of the Rose

Oonly, in conclusyon^d,

Touching our bothe avysion).

4920

¶ Here declareth² the auctour the thinges
that he saugh without the herber.

First I wol touchen^d and declare

² declareth] dyscryvyth A.

Al the maner and nat spare

Of the Ryver environ^d,

Which^t that ys descendyd down^d,

Euer flowede, as I took hede,

The lusty, fresh^e, grene mede.

The water was so cristal clene

And as gold the gravel shene,

And this Ryuer, in certeyn^d,

Lasse was somdel than sayne,

And the cours of thys Ryuer

Ran^d throg^h-out the grene herber

4924 Its River
flowd thru
the green
mead,

With his stremys fresh^e and colde,

That yt was Ioy for to beholle,

Which^t refresshed al my chere :

The watir was so pure and clere.

4932

and was a
joy to behold.

<u>The Author.</u>	And with myn ^o hool[e] ful entent By ryght ^o good avysement I saugh by clere ¹ in-speccion	1 clere] good A.
Outside the Garden-walls I saw Pic- tures of	Vpon ^o the wallys environ ^o Many wonderful ymages, Ful ougly of ther vysages, Purtreyd high ^o vpon ^o the wal,	4940 4943
1. Hate, 2. Felony, [leaf 270, bk.] 3. Villainy, 4. Covetous- ness, 5. Avarice, 6. Envy,	And what they wern I tell[le] shal : * Iste decem imagines extra viridarium ² depicte con- trariantur amori. I saugh first hate and ³ Felonye, And next besyde vlynenye, And in ordre Covetyse And ⁴ hir suster Auarice ; * F. and A. insert <i>in</i> after <i>And</i>	4943 2 viridarium] veridarium A. 3 and] om. A.
7. Sadness, 8. Age,	And after next I sawgh ^o envyne, Fultfilled of maleneolye, Tristessee [eke], pale of visage, And next besyde crooked age,	4948 4952
9. Hypo- crisy,	Trembyng as she wolde dye, And bysyde ypoerisie, Dedly of chere lyke a rynde ;	
10. Poverty,	And pouerte stood al behynde, Foul of face and nothing faire ; And al they wer[e]n ^o ful ⁵ contrayre Vnto love, yt is no dout ;	4956 5 ful] om. A.
painted high up.	Ther-fore they wer set without High ^o vpon ^o the wal[le] peynted, Deduit with hem was nat aqueynted Nor with hem lyst nat abyde, And also eke the god Cupide	4960 4964
Looking at them did me good.	Hath no lust with hem to be, They wer so frowarde for to se. And al the whiles I ther stood, Me thought, yt dyde me gret good	4968
	To be-holde the purtreytures And the wonderful figures With ther ougly countenaunces, By al maner accordaunces	
	Eueryeh lyke to hys degré Arrayed, as they shold[e] be, Bothe in shapp[e] and (in) portrayture, And eche of hem, y yow ensure,	4972 4976

Pretendede in signifaunce		<i>The Author.</i>
By there chere ¹ greto displesaunce	¹ chere] clere A.	
Froward of in-speccion.		
And yet as of proportion	4980	
They ² wer by craft made ful sotyle,	² They] There A.	[leaf 271]
As I behelde aryght ³ grete while;		
Til that I kam ⁴ to the wicket,		The wicket of the Garden of Pleasure was shut.
Which ⁵ was closed and y-shet,	4984	
And first fonde ther ydelnesse,		
Whiche bere the key as porteresse,		
The whiche was vn-to me Warde		
Nouther straunge nor ³ frowarle,	³ nor] nother A.	4988
But let ⁴ me yn ⁵ and that in hast;	⁴ let] lat A.	Idleness let me thru it,
And whan ⁶ I was the gate past		
With al myn ⁷ hool[e] hert entere,		
I thanked hir on ⁸ my manere	4992	
That she wolde nat debate		
To suffre me entre at the gate.		

¶ Here reherseth the auctour, how he was resseyved and accepted of a lady callyd Curtesy, whiche graunted him lyberte to goo wher him lyst.

And ryght ¹ anoon ² , whan ³ ydelnesse ⁵	⁵ ydelnesse] I ydelnesse F. A.	
Oonly of hir gentilesse	4996	
Hath me receyved withi glad chere		
In-to this lusty, freshi herber,		and receivd me gladly.
As she that was my first[e] gyde,		
I saugh after stond asyde	5000	
Vnwarly, as I kounde espye,		Then I saw a lady, Courtesy,
A lady, called Curtesye ,		
The which of hir benignite		
Took hir way towardys me,	5004	
And seyde thus with ryght glade face:		
“ Ye be welkome to this place,		who welcomd me, and said the Garden was meant only for amusement.
Ordeyned oonly for comfort,		
For solace, and for disport;	5008	
In the whichi, shortly to telle,		
Non ⁶ other manere folkes duelle	⁶ Non] Neon F.	
But swychi as lykethi to obey,		[leaf 271, bk.]

<i>Courtesie.</i>	“To disperte hem and to pley, And ha noon other attendaunce But in Ioy and in plesaunce, For they nat ellys have ado ; And for your self ben oon of tho,	5012
I may walk about as I like.	Ye shal ha fully lyberte To walke a-bout[e], and to se Enery thing that may yow plese, Or tourne yow to hertys ese With swiche folkys as ye sen,	5016
Courtesy will make me joyous.	Yif yt lyke yow to ben As oon of hem, her tabyde. I shal my self for yow provyde That ye shal han al suffisaunce Of Ioye without displesaunce.	5020
Mirth and play always go on.	For nature and love also Han so ordeyned bothe two.	5024
Every one does as he likes,	For in thys place eve and morwe Is merthe and play with-out[e] sorwe, Devoyde of henynesse and thoght, For here no man doth ryght noght But what so enere him best lyketh.	5028
and serves Pleasure.	Here no wight ¹ sorweth nor siketh But to be besy and espye, Enerych lyke hys fantasye To fynden out somme pleyes newe Ther corages to renewe, Ther obseruaunces ² to observe, ^{2 obseruances] obseruantes F. A.} Of oon entent[e] for to serve, As for her chefe and best refut, To ther lorde, callyd Deduit, That shortly, as I tolde rathe,	5032
[leaf 272]	The folkys here hem selwen bathe In Ioy and play and in noght ellys, Al[e] tho that here in duellys, That no man, I dar wel seye, ³ ^{3 seye] seyn F. sayne A.} Such a-other peple seye ⁴ ^{4 seye] seyn F. seyne A. 5048}	5040
Nowhere else are such nice folk.	Met to gedre in oo place. And to conelude in lytill space, Of entent they euerychon,	5044

- “Withouten variaunce of on),
The lawes folwe nygħi and fer
Which that whilom **Iubiter**
Establisshede of entencion)
In hys myghty region),
To enelyne folke in dede
To lust oonly and fleshlyhede
And to woluptuous delyte ;
And this¹ hooly² the appetyte ¹ this] thus F. A.
Of al the folke that duelleth here,
By processe as thou shalt lere,
Yif thou lyst thy wyt applye.”
- And in thys wyse **Curtesye**,
Lusty, freshi, benignie and fre,
Ful goodly hath receyved me
And made me ful noble chere,
And al about[e] the herbere
With-outen any straungenesse
Oonly of hir gentillesse
She graunted me, and that anoon),
Wher that me lyst[e] [for] to goon),
Oonly with this condicion :
That by no collusyon
She myghte fynde nor espye
That I dide vilenye,
Throgħi my defaute nor trespass,
To no thing growyng in the place,
Sith al the gardyn) environ)
Was freely put in my bandon)
And al hooly in my garde,
For which, as I koude awarde
And deme in myn) oppynion),
Here requeste kam) of reson).

5052 *Courtesy.*

Jupiter made
laws to

5056

lead folk to
fleshy
pleasures.

² hooly] the holy A. 5060

5064

5068 I was free of
the Garden of
Pleasure.

The only con-
dition was,

5072

5076 that I
shouldn't do
damage to
any growing
thing.
[leaf 272, bk.]

5080

5084

¶ How the auctour commendeth the Herber .

Whan) I behelde this lusty place,
So ful of beaute and of grace,
And had echi thinge appareyved,
Me sempte, I was nat³ deceyved
In such a place to abyde,

³ nat] on. A. 5088 I thought I
should like to
stay there.

<i>The Author.</i>	For, truly, vpon euery syde, As I behelde to my plesaunce,	
<i>I think the Garden of Pleasure</i>	Me thogh[t], I fonde al suffisaunce, As of delyte ther lakkyd noght	5092
	That was ravished in my thoght, And held my self verrayly	
	Passyng ewrous and happy	5096
	That ever I had[de] swich a grace For to entren in that place.	
	Yt was so glad, and so Iocunde, And of al Ioye most habounde,	5100
<i>joyful</i>	So excellent and so notable, Surmountyng and delytable,	
	That shortly, as I kan dyffyne, It sempte werrayly dyvyne,	5104
<i>and divine,</i>	As me thoght in my demyng Pleynly, And noon earthly thing; For of beaute and of renoun,	
	To make iust comparisoun, Yif I shal the trouthe telle, Placys al yt dyde excelle,	5108
<i>excelling all places,</i>	To whos beaute was noon lyche :	
[leaf 273]	Soothly nat the paleys ryche, I mene the house celestial	5112
<i>even that in which the Gods live,</i>	Wher the goddyns immortal With Iubiter, gretest of myght,—	
	The sterry place ful of lyght— Abydeth in the highe hevene,	5116
	Brighter than the firy leuene ; Nor the paleys of Phebus,	
<i>and the palace of Apollo.</i>	Which is so ryche and curios,	Regia solis erat. 5120
	To rekne al, yt wil not be To be resembled of beaute	
	To this place, high nor low. For as fer as I coude know,	5124
	Euery where in my walkyng Ther lakked[e] no maner thing	
<i>No glad or sweet thing is lacking.</i>	Of Ioye, merthe, nor gladnesse, Of holson ayr, nor of swetnesse ;	5128
	And ay the more I gan to presse	

- | | | <i>The Author.</i> |
|--|---------------------------|---|
| The more my Ioy[e] gan[t] teneresse ; ¹ | 1 teneresse] toenerese A. | |
| And yif I sholde aryght descriyve | | |
| The beaute during al my lyve, | 5132 | The beauty of
the Garden of
Pleasure |
| The tyme wold[e] not suffise | | |
| To tel the maner and the guyse | | |
| Of the excellent fairenesse. | | |
| And eke also the noblesse | 5136 | |
| Of this herber most renomed, | | |
| Who so lyst aryght take hede, | | |
| Ful many day or I was born | | |
| Hathē be descriyved her to form, | 5140 | was described
of old by G.
de Lorris
and other
authors. |
| Both in metre and in prose. | | |
| I take recorde of the rose | | |
| And of many mo Auctours. | | |
| The which of blosmyngs and of flours | 5144 | |
| And of herbys vertuous | | |
| Is euery wher so plentevous | | |
| That to euery maladye | | |
| A man) may fynde remedye | 5148 | [leaf 273, bk.]
Its herbs will
cure every
disease. |
| To preserve a mannyng ² lyf. | | |
| Ther nature is so sanatyf | | |
| That the leche most famous, | | |
| Callyd Esculapius, | 5152 | Esculapius
could find
there all
grains and
gums for sick
folk, |
| Yif he wold[e] ther be kynde | | |
| Any maner herbe fynde : | | |
| Outher bitter outher soote, | | |
| Greyn) or gomme, rynde and roote, | 5156 | |
| Pertinent vnto physike | | |
| To helpe folkys that be syke, | | |
| Of frutys holsomme vpon) tres, ³ | 5160 | |
| Of many sondry [divers] gres, | | |
| Yt nedede ⁴ him no more enquire, | | |
| For he sholde fynde hem there | | |
| As fresh in wynter and as grene | | |
| As in the lusty somer shene ; | | |
| For ther may no corrupcion | | |
| Hauie there domynacion). | | |
| And of the herbys thise the chefe, | 5164 | as fresh in
winter as in
summer. |
| Who so lyst to make a prefe, | | |
| Ther ys no venym, nor poysone, | 5168 | |

<u>The Author.</u>	Nor noon) intoxigacion)	
	Of adder, serpent, nor dragon),	
	Made nor contrevē by treason),	5172
	But that the herbes of Nature	
	Vertu han yt to recure,	
<u>The Garden of Pleasure</u>	And with al this yit ouer more	
	A man) to helthe to restore	5176
	Of kyndly sekenessys and foreyn).	
	And here and ther vpon the pleyñ	
	Amongys al thise glade thingis	
<u>containd fresh Springs to water</u>	Ther be ful freshe wel[le] springis,	5180
	That with her holsom lyeour clere	
	Onerspredden the herbere,	
<u>[leaf 274]</u>	The Rotys, greyn[e]s, and the sedes,	
<u>the meads,</u>	And the smothe softe medes,	5184
	Fletyng with bawme sanatyf	
	Of kynde most restoratyf,	
	That yf ther wer in any ¹ londe	
<u>where a love- struck man</u>	A man) ybrent with lovys bronde,	5188
	Or with his dredful arwe woundyd,	
	Yif he wer ewrous to be soundyd,	
<u>could get heald.</u>	This place wer most convenient	
	Vn-to his amendement :	5192
	To duel among the freshe flours	
	As folk that love paramours.	
	For ther they myghte fynde and se	
	Wher-with they shal recuryd be.	5196
<u>Wild beasts were there,</u>	And myddys of the soote herbage	
	Ther be bestys eke savage,	
	Grey and falwe, white and blake,	
<u>and Night- ingales on cedars,</u>	Euerych pleyng with hys make,	5200
	Bothe on) hillys and on) vales	
	Ther herde I also nyghtyngales	
	Syngyng on) the Cedres trene,	
	Tavoyde away al sorwe and tene	5204
	With her heavenly nootys clere,	
	Euerych of hem with his fere,	
	With so melodious acorde	
	That ther was founde no discorde ;	5208
	For y suppose, ther ² is no man)	
	<small>¹ any] only A.</small>	
	<small>² ther] the A.</small>	

- That aryght^t reporte kan)
 The wherbles, nor the vnkouth tounis,
 Nor the ravysshinge sowns,
 Nor the sugryd melodye
 Of ther soot[e] armonye,
 So aungelyke vu-to the Ere
 Throḡh the gardyn) her and there
 That ther is no mau) in hys wyt
 The whiche koude ha¹ levyd yt 5212
 Nor demyd yt in his entent,
 But yif he had[de] be present. 5216
- ¹ ha] be A.
 [leaf 274, bk.]
- 5220

¶ How the auctour espied first the god
 of love.

- And among al thys plesaunce
 Yt fil in-to my remembraunce
 And gan) to wonder ful gretely
 That **Diane** was hardy
 Touching this gardyn) of delyt,
 How she durst haue yt in despyst,
 Which to me she hath so blamyd ;
 She oughte for to be ashamyd 5224
 Yt to lake in any wyse.
- 5228

- And while that I gan me avyse
 And my looke² to³ cast a-syde, ² looke] book F. ³ to] om. A.
 Y saugh̄ **Deduit** and Cupide
 With her folkys a gret Route,
 Al the herber rounde aboute,⁴ ⁴ aboute] a bounte F.

- By hem self[e] tweyn) and tweyn),
 Ful besely to don^t her peyn)
 Hem to play and to solace
 In that lusty, mery place,
 Euerych glad and fresh of chere. 5236

- And tho I gan aproche nere
 To seen the vnkouth countenaunces⁵
 And ther gracious ordinaunces,⁶
 Goodly fresh and debonayre,
 As an Angel fethred faire. 5240
- as glad as
- 5 countenaunces] countenaunce A.
 6 ordinaunces] ordynance A.
- In karol wise I saugh̄ hem goon),
 And formhest of hem euychoon)
- 5244 Angels, dancing.

The Author.

No one can
 describe the
 angelic
 harmony of
 the Nightin-
 gale's song.

<i>The Author.</i>	I saugh Deduit , and on his honde,	
With Pleas-	Confedred by a maner bonde,	5248
ure went	Ther went a lady in sothnesse,	
Lady Glad-	And hir name was gladnesse,	
ness,	Loth a-sonder to dissever,	
	For they wer to gedyr ever	5252
	Freshi of hewe and no thing pale;	
[leaf 275]	And as any nyghtyngale	
singing	She sange that Ioye was to here,	
sweetlier	That the lusty nootys clere	5256
than the	Of Sirenes in the see	
Syrens.	Ne wer nat lyke, in no degré,	
	To the soot[e], sugryd song	
Cupid alone	Whiche they songen) euer a mong	5260
	Of Ioye, myrthe, and lustyhede.	
	And in my walke, as I took hede,	
	I saugh Deduit amongys other	
	With Cupide, his ovne brother,	5264
had the rule	By kyndly generacion)	
of the	Bothe of oo condicione,	
Gardens.	Moder to whom) was Venus .	
	But of name most famous	5268
	Was Cupide , for oonly he	
	Had allone the dignite,	
	The honour, and the chefe renoun,	
	And the domynacion),	5272
	And hooly al the gouernaunce	
	Of this herber of plesaunce.	
	And for his highe worthynesse,	
He can tame	For his power and noblesse	5276
the proudest.	Al to him they dide enclyne ;	
	For ther [is] noon) that may declyne,	
	For to rekene at the Route ,	
	But that he kan) make hem to lowte	5280
	Vn-to his subieccione,	
	For his Iurysdiecion)	
	May constrey[e]) high and lowe ;	
	And who that lyst his power knowe,	5284
	The proudest he kan) make tame ;	
	For ther is nouther halt nor lame,	

So hawteyn ⁿ nor so surquedous,	5288	<i>The Author.</i>
So lusty nor so coraious,		
Nor the goddys eternal,		[leaf 275, b.k.]
Erthly nor celestial,		Even the
But they must of diwe ryght,		Gods obey
Mangre al her grete myght,	5292	Cupid.
Stonle vnder his obeyssance		
To a-byde his gouernance.		

¶ Here¹ declareth the auctour the maner
of hys corowne. ¹ [Here] He F.

T he same tyme stille y stood		
And consydred and a-bood	5296	
With a sobre countenaunce,		
Seyng the gret[e] suffisaunce		
Of this god most dredful,		
Most myghty, and most wonderful.	5300	
And sodeynly, as I took hede,		
I saugh ⁿ a corowne vpon his hede,		On his head is a crown set with stones,
Passing riche and curiose		
And ful of stony ^s preciouse,	5304	
Fet out of the ferther ynde,		
Whiche by vertu of ther kynde		
Made euery man ⁿ in his estat		
Ryght ewrous and ryght fortunat.	5308	which make folk fortun- ate,
For somme were so graciouse,		
So myghty, and so vertuouse		
To make folkes amyable,		amiable,
And other to be honourable,	5312	
And other, as I can ⁿ reporte,		
With good hoope to confort,		* Spes.
To kepe a man ⁿ in al gladnesse		
And avoyde of hevynesse;	5316	merry,
Somme had vertu and renoun		
To kepe a man ⁿ from al poyson,		
And somme hadle suffisaunce		
To kepe a man ⁿ from al grevaunce,	5320	and free from harm.
And somme in Ioye to conserue		
And fro sorwe to preserve		
And with myrthe to releve		[leaf 276.]

<i>The Author.</i>	That noon̄ hevynesse greve;	5324
Some stones in Cupid's Crown keep folk free from disease.	And somme gaf perseuerance Aȝeyn̄ al maner perturbaunce, Manly of force to sustene Al diseise, peyne, and tene,	¶ perseuerancia. 5328
	And euery maner aventure Good and evel for tendure, That, to rekne oon̄ by oon̄, Ther ne was no maner stoon̄	5332
	Set in his corovne but of value And but yt were of gret vertue, Euerych of hem in his degré Of grete power and dignite.	5336

**¶ Here declareth the auctour the maner
of clothyng of Cupido.**

<i>Cupid's clothing</i>	Hys clothyng eke, yif ye lyst here, Was wonder dyvers of Manere, The vnkouthi werke y-made of olde Nouther of silke nouther of golde	5340
<i>was of ever changing colour</i>	But of a mater wonder straunge, Ever redy for a ¹ chaunge	¹ aȝ to A.
	In-to as many folde colours As in erthe growe flours,	5344
	Outher on̄ hilles, vale, or playn̄; And ener yt was in now̄ certayn̄, Of what colour yt myghte be,	
	For ther was of noo degré	5348
<i>not to be described.</i>	Nor in this worlde no man) a-lyve That konuyng hadde to descriyve, Of what colour was his clothing, It was so dyners of chaungyng.	5352
<i>He had two wings on his shoulders,</i>	And this god hadde eke also On his shuldres wynges two,	
[leaf 276, bk.]	Al vnwarly and vnwist For to fle wher euer hym lyst	5356
<i>of feathers like Angels'.</i>	As any swalwe swifte of flyght; And of fethres he was as bryght; As an Aungel of paradys, That I hadde in my devys	5360

The Author.

And in myn hert[e] grete plesaunce To beholde his gouernaunce ; And eke this god, in special, As he that ouerecometh al	5364	
And daunte kan] [bothe] yong and olde, Was wonder fair for to beholde : Yong, lusty, fresh, and also eke		Cupid was fair, fresh,
Symply and as dovwe meke, Debonaire and amyable,	5368	meek,
Curteys, large, and honourable, And fulfilled of gladnesse,		and courte- ous,
Of myrthe, play, and lustynesse, And ¹ wel y-cheryd of lokyng,	5372	full of mirth,
And his eyen ay laughyng, Clere, and gray, and eke drawyng,		¹ And] a A. with laugh- ing eyes.
And plesaunt eke of beholdyng To lure folkys and to drawe	5376	
And to constreynd hem to his lawe ; Thogh somme seyn], in special,		
That he seeth ryght noglit at al, But is ² as blynde as stok or ston],	5380	not blind, as some folk say,
But what they Ianglend eu'ryehon], I espyed by hys ehore		
That his sight was ryghte clere.	5384	
And his eyen in lokyng		
Weren, me thoughte, ³ ryght persyng ⁴ ³ thoughte] though A. but piercing,		
And ryght faire in apparence,		
And, short[el]y, thus, in sentence,	5388	
I sawgh this myghty god certeynd In his estate ful wel be-seyn].		

¶ Here telleth the auctour, how the god of love
lad on hys one⁴ hand gladnesse and Doulz
regarde.

[leaf 277]

⁴ one] om. F.

And this dredful god Cupide, That kan] deporten] and devyde To hys seruautes wele or wo, Ryghtit as him lyst, for bothe two Ben in his honde fully committed, Tabyde sure or to be flytted,	5392	Cupid can give his serv- ants weal or woe.
	5396	

<i>The Author.</i>	Al stant in his gouernaunce : Ioye, myrthe, or displesaunce, Al ys knet vnder hys bonde ; And he lad vpon his honde A lady, passinge fair ¹ to se,	5400
Cupid leads with him Beauty,	And hir name was Beaute , A lady of ful gret plesaunce, For, fynally, hir aqueyntaunce ² Was to him most acceptable ;	¹ fair] for A. ² aqueyntaunce] aqueytance F.
Sweet-Looks, and Gladness,	Of port she was so agreeable, So debonayre in euery part. And with him eke was doulz reguard	5404
He has two bows,	And a lady, in sothnesse, Of whom the name was gladnesse. And this god most ³ debonayre	5408
one smooth,	Bare twoo bowes ful contrayre And arwes eke of sondry guyse, Mervelouse for to devyse, With whichi, wher they be square or rounde, He kan hurte, Mayme, or wounde,	5412
of ivory, and white;	And what tyme kan no man knowe. And touching hys first[e] bowe, Whiche that is so pleyn) and smothc, Is wrought ⁴ and made, this verray sothe,	5416
[leaf 277, bk.) the other black, and full of knots,	Al to gedre of yvory, Y-piked out ful craftyly, As any snowe passing white, And to be-hold of grete delyte.	5420
to shoot his arrows as he likes.	The tother, hydouse and ryght blak, Wrought ⁴ al oonly for the wrak, Ful of knottys and of skarrys, The tymber is so ful of warrys.	5424
	And of his arwes to devyse, This is of hem pleynly themprise : To shete hem, whan) he is purposyd, Lych as hertys be dysposyd	5428
	And enclyned of nature, Ryght ⁴ so love dooth his cure To marken) hem, in conclusion, Most covenally in ther seson)	5432
		5436

- After dyuersyte of men¹ ;
 And they wer in novmble ten ;
 Thise arwes which^h that I reherse
 Sharpe fyled for to perse, 5440
- And there namys¹ by and by ¹ namys] nannys F. A.
 Be rehersed ceriously
 In the Rose, who taketh hede,
 In ordre ther ye may hem rede, 5444
 Her names and condicione,
 Her force, her power, and renoun ;
 Ther he may her kynlcs knowe.
 And fyve vnto the first[e] bowe
 Ben^h of nature pertynent, 5448 Five belong
 Ryght^h faire and ryght^h convenient ;
 And to reherse hem oon^h by oon^h,
 The first and hiest of echon^h, 5452
 Most to be drad, as thought[e] me,
 Of ryghte callyd was beaute,
 The lady which^h that Cupide
 Lad in the erber by his syde. 5456 and are
 The secounde callyd was symplexesse,
 And the thrid, in sothfastnesse,
 As the Rose lyst to devyse,
 Was ynamed ek fraanchise, 5460 2. Simplicity,
 Of which^h the fethres and the hede
 Wer verrayly, who kan take hede,
 Fulfilled with al curtesye. 5464 3. Truth (cold
 The fourthe was callyd compayne,
 The whiche by fervenee and desire
 Kyndleth ever loyys fire,
 Comfortable and ryght^h plesaunt. 5468 4. Company,
 The fythe was callyd beauseblaunt,
 The whiche at the sharpe poynt
 With soot[e] bawme was enoynt, ² sharpnesse] shapnesse F.
 The sharpnesse² to asswage [¶] Iste predicto sagitte moment
 pruritus³ et affliciunt amatores.⁴
 And to allayen^h the Damage ³ pruritus] priuitus F. A.
 In hertys, bothe yong and olde,
 And al the hedes wern of golde, 5476 All have
 Passyng sharp and ryght^h kervyng
 And to hurte eke p'reyng,
- The Author.*
 Cupid has
 ten Arrows,
- whose names
 are given in
 the *Romance*
 of the *Rose*.
- [leaf 278]

The Author.

The Five Arrows of Cupid's 2nd bow are black and foul :	Of temperrure they wer so fyne Thorghā an hert[e] for to Myne, That where so as they dyde assaylle Diffence noon myghte avaylle.	5480
	The tother fyve wer nat faire, Ful hydous foule and ryght contrayre, Mortal of condicione ¶ quia ille affligunt amatores. And of colour blak and broun,	5484
	And so foule that yt was wonder, More dredful than stroke of thonder, And hateful vpon euery syde.	
1. Pride,	The first of hem was callyd pride,	5488
2. Felony,	And the seconde Felonye, The fetheres fret with villenye,	
3. Shame,	And the thryd[e] callyd shame, Al envenymyd with dyffame,	5492
4. Despair,	And the fourthe disesperaunce, Whiche with vnhap and meschaunce Wondeth hertys to the dethe And many hundred folkys slethe,	5496
5. Change of mind;	The fyfte chaunge of thoughtys newe : Echooñ ful hidouse of her hewe, And the poyntes of eche hede	
[leaf 278, bk.] all pointed with lead,	Nat of Iren but of lede, Whiche tokne was of sorwe and woo ; Cupide had hem forgyd soo Perilouse and hevy at the poynt, For with venym they wer enoynt,	5500
and tipt with poison,	To make men, who vnderstood, To wexe furiouse and wood. And thise arwes most hateful With sorwe make men so dul	5504
so that their wounds are almost deadly.	Throghā her mortel Auenture That yt ys harde a man recure With-out[e] deth, this douteles, That the arwe of hereules	5508
	Was nat of pereyl lycē therto, Ther venym was ytempred so. And al thise arwes euerychon)	5512
	That I ha tolde of oon by oon,	5516

Bothe of Ioy and eke of peyne,
And also eke the bowes tweyne
Doulz regarde bare by hir syde,
As hir lyst hem to devyde,
And many other arwes kene,
Wonder dreful to sustene.

And thus **Cupide** and **Dame beaute**

And **doulz** regarde, thise ylke thre
Wente y-fere, this no doute,
And folwyng hem a ful grete route.

And first of al[le] kam rychesse,
And next frauncehise and largesse,
And also, as I koude espye,
After hem kam **Curtesye**,
Than ydernesse and with hir youthe,
And thise six, as yt ys kouthe,
Confedred by a maner bonde,
Euerychī vpon others honde,

Loothī a-sonder to devyde,
Suede ay the god **Cupide**,
Ay to gedre tweyn̄ and tweyn̄,
And dyd also her¹ besy peyn̄

To serve love and nat repent
With al her hool[e] trewe entent.

And euerychī for the more socour
With him had his paramour;
And al this folke most lusty

Deduit hadde in his company,

²Comytted hooly to hys garde:

Ten wythout[e] dowse regarde,² ²[These two lines added
in the margin.]

Yonge, fresh, and lusty of visag[es³], ³es cut off.

As with-out wer ten ymages

Portreyde in a nother guyse,

As ye to form̄ han̄ herd devyse.

The Author.

Sweet-Looks
bare Cupid's
2 bows and
his arrows.

5520

In his train
were

5524

1. Riches,
2. Freedom,
3. Largess,

4. Courtesy,
5. Idleness,
6. Youth,

5532

hand in hand,

5536

[leaf 279]

¹ her] hys A.

5540

each with his
paramour.

5544

¶ Here reherseth the auctour the Mynstralcyes
that Werent in the gardyn̄ of Deduit.

O[f] fortune yt is thus falle

Among thise lusty folkys alle

That they nentende nyght nor day

5552

The Author.

- But vn-to merthe and vn-to play ;
And folke of al condicōn
Duellede in that mansion), 5556
In Pleasure's
Garden stayd
also Gods,
- Of eche cost that men) kan) nevene.
And goddys also of the hevene,
For merthe oonly and solace,
Soiournede in that lusty place, 5560
And hadde Ioy ther to abyde
In honour of the god **Cupide**,
Havyng al thingis at ther wille.
And yt syt nat me to be stille 5564
But tel[le], how they were devyded,
And also how they wer provyded
Of Instrumentys of Musyke,
For they koude the practyke 5568
Of al maner Mynstraleye
That any man) kan) specifie ;
For ther wer rotys of **Almanye**
And eke of Arragon) and spayne, 5572
[leaf 279, bk.]
Songes, stampes, and eke daunces,
Dyuers plente of plesaunes,
And many vnkouth notys newe
Of swiche folkys as lovde¹ trewe, ¹lovde] love A. 5576
And Instrumentys that dyde excelle,
Many moo than) I kan) telle :
Harps, fythels, and eke rotys,
Wel accordyng with her notys, 5580
Lutys, Rubibis, and geterns,
More for estatys than taverns,
Orgnys, cytoly, monacordlys.
- organs,
monachords,
- And ther wer founde noo discordys, 5584
Nor variaunce in ther sovns,
Nor lak of noo proporsions,
Ther was so noble accordaunce ;
And for folkys² that lyst daunee 5588
Ther wer³ trumpes and trumpetes,
Lowde shallys and doneetes,
Passyng of gret[e] melodye,
And floutys ful of armonye, 5592
Eke Instrumentys high and lowe

in honour of
Cupid.They had
musical in-
struments :psalteries of
Germany and
Spain,

[leaf 279, bk.]

harps, fiddles,

organs,
monachords,trumpets,
shalls,
and flutes.

Wel mo than I koude knowe,	<u>The Author.</u>
That I suppose, ther is no man ¹	
That aryght reherse kan	5596
The melodye that they made :	
They wer so lusty and so glade.	
They do no thing but pley and syng ²	
And rounde about[e] goo daunceyng,	5600
That the verray heuenly son ³	
Passed in comparison)	
The harpis most melodious	
Of Dauid and of Orpheous.	5604
Ther melodye was in all	
So heuenly and celestiall	
That ther nys hert, I dar expresse,	
Oppressed so with hevynesse,	5608
Nor in sorwe so y-bounde,	
That he sholde ther ha founde	
Comfort hys sorowe to apese	[leaf 280]
To a-sette his hert at ese.	5612

¶ Here declareth the auctour, how he sawgh the
Rosys and the Rosier, and the place wher
Ialousye set bialacoil¹ in prison, and the
welle of Narcisus. ¹ bialacoil] bralacorl F.

W	han ¹ y had beholde and seyn ²	After seeing all these folk enjoying themselves,
	Myd of the gardyn ¹ in a pleyn ²	
Thise folkys al of oon ³ entent,		
So bysy and so dlygent	5616	
To folowe and sywe ² ther delytes,		² sywe] serve A.
With al maner appetyes		
That may the god of love queme,		
As ferforth as I konde deme,	5620	
With euery maner circumstaunce,		
That was ther hool attendaunce		
Al-way there to lyve in Ioye,		
And I a-noon ¹ vpon my weye ³		³ weye] woye F. 5624 I went on.
Gan passe forthe and let hem be,		
And went[e] ferther for to se		
Al the estrys envyron ¹ ,		
And as I walked vp and doun,	5628	

<u>The Author.</u>	I saugh the flour[e]s delytable And herbes ful medycynable And eke ful many holsom roote ;	5632
In Pleasure's Garden I saw the famous Rosary once kept by Danger	And ther I saugh the Rosys soote And the famous fressh Roser Whilom y-kept by Daunger , Whan the lover was I-blamed, Oonly for he wolde ha tamyd	5636
	Tan touched yonge Rosis new, Wonder soot and fresh of hew, And specialy for oon boton	
	He had Indignacion, That he was hardy outhere bolde	5640
	To touche hem in that ryche holde. Reson myght him nat restreyne,	
[leaf 280, bk.]	Al be that she dyde her peyne, What she sayde, yt stood for noght, In oon poynt to with-drawe his thoght.	5644
from the lover who would have toucht one Rosebund;	And also there I dyde espye The place, wher that Ialousye	5648
also the Dungeon in which Jealousy put Balaceuit;	In a myghty strong Dongon Pute byalacoyl in prison, Whan Malebouche by treison	
	Made hys accusacion, But yet this castell large and longe	5652
but Cupid could break thru it.	Myghte never be made so stronge But that Cupide amoone ryght Gat hyt by force throgli hys myght ;	
	For ther was no resistance Ageyn hys myghty violence.	5656
Further, I saw	And as I went[e] to sen aH, I saugh a place in speeyah Whiche surmountede in beaute	5660
	The remenant al, as thoghte me, And was most excelent of pris,	
	I sey as vn-to myn devys, Senered by ther self asyde,	5664
	Ful desyrous ther to abyde, In which shortly for to telle,	
	I sawgh the noble, ryche welle,	5668

- Callyd the welle amerous,
And eke the welle dangerous
Which Diane of enemyte
Had[de] lakked so to me, 5672
At the whiche **Narcisus**
Loved his shadwe, she tolde thus ;
But, in sooth, for al hir speche,
And who so that she kan me teche,
I wi^t aproche to haue a syght,
What ever fal anoone ryght.
Who so ever do his peyne,
Ther shal no man^w me constreyne ;
But, fynaly, I wol goo see
To beholde the beaute,
A^H the maner, and the guyse.
And first I saughⁱ in what wyse—
By lettres gravenⁱ in the stoon^j,
Which declarede me anoon
The maner hooly and the eas—
How **Narcisus** slay[e]nⁱ was 5688
And his woful Auenture,
Which no wyghtⁱ koude tho recure.
And whan^w I had the lettres rad,
Whiehⁱ in the stony hard and sad
Wer profoundely and depe y-grave,
The scripture for to save
Wryte of olde antyquyte,
To conserve¹ the beaute, 5696
I wexe astonyed in partye
And abasshed sodenly,
Touchyng the pereyl of the welle
Of which ye han herd me telle ;
But I,² in sooth, no pereil caste 5700
But gan assure me as faste,
And thoughte first in my corage
That he deyed of out-rage
This Narcisus and of folye,
In sooth, this was my fantasye :
The welle no man^w blame myght,
Thoghⁱ he deyed wytⁱ a syght 5708

The Author.
the Dangerous Well

at which
Narcissus fell
in love with
his shadow.

[leaf 281]

5680 This I re-
solved to
look at.

5684 So I saw the
graven le-
gend which
tells how
Narcissus
was slain,

5692

and I was
shoekt

at the danger
of the well,

5704

or rather, of
Narcissus's
folly.

- the Author.* Restyng him self on the strande.
 For I do yow vnderstonde
 That thys welle most Ioyouse
- [leaf 281, bk.] Sempte vn-to me ryght gracious,
 Fressh and faire a-bove mesure,
 That me thoughte, Dame Nature
 Koude in no maner wyse
 A more goodly oon devyse.
- This well
 lookt so fresh
 and fair to
 me
- The watir was so clere and fyne
 Of colour verray cristalyne,
 Boylyng vp ay of that hewe
 With his quyk[e] stremys newe
 Vpon the preciouuse gravel.
- Me lykede euyer thing so wel
 That to departe, in verray sooth,
 I was in herte wonder looth.
 And yif that I disseuer sholde,
- that I wanted
 to wash my
 hands and
 face,
- A forme I thoughte that I wolde
 Wassh myn handes and visage
 For myn grete Avaantage,
 Yif so were that I myght,
 Yt was so plesaunt to my syght
 That, yif I hadde had lyberte,
 Ful fayn I wolde ha bathyd me,
 Yif reson wolde ha consentyd
 That I sholde ha nat repentyd.
- and bathe
 in it,
- For of swetnesse and of odour,
 Of tast also and of flanour,¹
 It was swetter than watir rose
 A man in helthe to dyspose.
- for it was
 sweeter than
 rose-water,
- Ay² at a poynt, as yt was prevyd,
 Dyane oughte be repreved
 This welle for to blame so;
- and its gravel
 was full of
 rich stones.
- Of whiche the grauel eke thereto
 Was so ful of ryche stony,
 Preciouuse ryghte for the nonys,
 So orient[e] and so shene,
 Bothe perse, rede, and grene,
 And³ other colours many oon,
- [leaf 282]
- That I trowe, ther was no stoon
- Restyng him self on the strande.
 For I do yow vnderstonde
 That thys welle most Ioyouse
- Sempre vn-to me ryght gracious,
 Fressh and faire a-bove mesure,
 That me thoughte, Dame Nature
 Koude in no maner wyse
 A more goodly oon devyse.
- The watir was so clere and fyne
 Of colour verray cristalyne,
 Boylyng vp ay of that hewe
 With his quyk[e] stremys newe
 Vpon the preciouuse gravel.
- Me lykede euyer thing so wel
 That to departe, in verray sooth,
 I was in herte wonder looth.
 And yif that I disseuer sholde,
- A forme I thoughte that I wolde
 Wassh myn handes and visage
 For myn grete Avaantage,
 Yif so were that I myght,
 Yt was so plesaunt to my syght
 That, yif I hadde had lyberte,
 Ful fayn I wolde ha bathyd me,
 Yif reson wolde ha consentyd
 That I sholde ha nat repentyd.
- For of swetnesse and of odour,
 Of tast also and of flanour,¹
 It was swetter than watir rose
 A man in helthe to dyspose.
- Ay² at a poynt, as yt was prevyd,
 Dyane oughte be repreved
 This welle for to blame so;
- Of whiche the grauel eke thereto
 Was so ful of ryche stony,
 Preciouuse ryghte for the nonys,
 So orient[e] and so shene,
 Bothe perse, rede, and grene,
 And³ other colours many oon,
- That I trowe, ther was no stoon
- 5712
- 5716
- 5720
- 5724
- 5728
- 5732
- 5736
- 5740
- 5744
- 5748

¹ flanour] faunour F., faunour A.
² Ay] At F.
³ quantum ad iudicium sensituum.

³ A inserts *many* after *And*

Throgħi-out the worke, nor in ynde,
But men shulde ther y-fyne.

The Author.

¶ Here declarerh the Auctour how he loked
in-to the welle.

As I behelde, by gret avys,
Among thys stonyſ of gret pris,
Doun by the bothme wonder lowe,
I sawghī, so I koude knowe,
That this wel[le] most royaH

5752

This Well of
Narcissus

Was y-pavyd with cristaH,
Shewyng by refleccione

5756

was paved
with crystal,

Al the estris environ

By Apparenee vnto the syght,
Who that koude looke aryght,

5760

Withh-out[e] trouble, so clere yt was,
As in A merour or A glas,

which re-
flected all
the sights
of Pleasure's
Garden,

And al the syghte¹ of the herbere.

¹ syghte] syyt F.

5764

The watir was so pure and clere,
So freshi of syghte and so shene,

The cristal pulshede was so clene
That ageyn the sonne bright

It gaf so merveylous a lyght

5768

That men myghten, out of doute,
Beholden al that stood aboute.

And in this merour merveylous

Behelde the proude Nareisus

5772

Hys ovne beaute and lyknesse,

As ye to forn have herd expresse,

Ground and roote of al hys woo.

And I beheld therin alsoo

5776

With many dynuers circumstauncess

Ryght wonder vnkouthi resemblances,

In the cristal stonyſ clere,

And many figure eke appere :

5780

Of Cupide the lyknesse,

[leaf 282, bk.]
as well as
the figures
of Cupid,
Pleasure,
YOUTH, and
Beauty.

Of Deduit and of gladnesse,

Of youthe also and of beante,

Arrayed lyche to hir degré,

5784

With al that other companye

The Author.

All the folk
in Pleasure's
Garden drew
into a corner
of it.

Whiche ye hauē herde me speifye.

And I sawgh̄ al the maner, how

In-to Angle how they¹ drow

¹ they] ther A. 5788

Of al the gardyn) oon) and aH

For somme thynḡ of newe faH;

And I gan) neghen), of entente

For to wete what they mente,

5792

And shortly, yif ye lyst to lere,

I fonde gadryd al y-fere

The god of love and his menye.

And I wol tel anoon), yif ye

5796

Lyst heren) of entencion)

What was her occupacion).

¶ How the Auctour founde Deduit pleyinḡ
at the ches.

Pleasure

Deduit first, y yow ensure,

5800

Which̄ hath̄ of no thing no cure

But of Ioye and of gladnesse

And to avoyde al hevynesse

And to exclude al sorowe and tene,

sat on the
grass,

Sat vpon) the smothe grene,

5804

The which̄ eke, as I kan) reporte,

Lovis folkys to disperte

Even) amyd̄ of the herber²,

and cald for a
Chessboard,

Bad bring[e] forth̄ a chekker³;

5808

For to that play[e] most Royal

He had a love in special,

[leaf 283]

Ther at to pley[e]n) oft[e] sythe,

5812

And I wil tel[le] yow as swythe,

In that place, so as I kan),

How to pley[e] they began)

Ceriously and that anoon).

The game
was for the
love of a
beauteous
maiden.

And for the love, in sooth, of oon)

5816

That was A mayde ful entere

The pley began, as ye shal here ;

And yif ye lyste to leve me,

She excelled of beaute

5820

Both̄ of shap and eke of face.

And for disport and for solace

This goodly yong[e], fresh of hewe,
Y-entred was and kome of newe
In-to this herber of counfort,
Oonly for play and for dispore
And also for the more plesaunce ;
For to kachchen aqueyntaunce

The Author.
5824 This pretty
young girl
had come
into the
Garden to get
acquainted
with Pleasure
and Cupid.

5828

Of Deduit and of Cupide
She caste awhile ther' tabyde.
And this mayde of whiche I telle
Had a name and dyde excelle
To pleyen at this noble play,
She passede alle, yt ys no nay,
And was expert and knyw ful well
Al the maner euerydell.

5832 She was a
splendid
chess-player,

5836

Ther was nat fonde, to rekne all,
That was in craft to hir egall,
For she surmountede euerychoon.

without an
equal,

But for al that, Deduit anoon,
Ryght lusty and fresh of port and chere,
Caste him for to pley y-fere
With this goodly yonge mayde,
Most excellent, lyc̄h as I sayle,
And folke gan drawe to anoon,
Of the garlyn euerychoon,
Croude¹ aboute hem environ

5840 but Pleasure
undertook to
play her.

¹ croude] koude F. A.

[leaf 283, bk.]

To seen a ful conclusyon,
Which of hem shal lese or wynne.
And ful demurely they begynne
As by maner of batayle

5844

All the folk
crowded
round them.

To diffenden and assayle ;
But yt was don of noon hatrede
But of love and frendelyhede
And her hertis to releve ;

5852

They playd
for love, to
ease their
hearts,

For noon lyst other for to greve
But, lyke as I hau memoyre,
Oonly for to han victoire
With-oute surplus² of wynnynge

² surplus] surplus F. A.

Of any other foreyn thing ;
For they play for no profyte
But for Ioy and for delyte.

5856

just for joy.

5860

- The Author.* That was ther entencion,
And yet menⁿ knownen^d of reson, 5864
 But every one wants to win,
How that euery creature
Desireth kyndly of nature
To han victoire and maistrie
In euery maner Iu-partye
And in euerychⁱ highⁱ emprise.
 in whatever he does. And tho I gan^v me to devise
To fynde a place covenable
To sen ther play[e] most notable. 5868
 I got into a place where I could see all the game,
And fortune shoop so for me
That I myght^t beholde and se,
Without[e] let, echⁱ maner thing^t
Fro poynt to poynt of ther pleyng,
And as I took good hede therto,
Anoonⁿ I was surprised so,
Of verray lust and highⁱ plesaunce,
For to sen her contenaunce,
Al her port, and goodly chere,
The sotilte, and the maner
Of her Draughtes most crafty,
That I was ravysshed outerly,¹ 5872
 [leaf 284] And I was so enthrall^d by it that I forgot Juno and Minerva,
So ferforth^t that al other thing
I forgat throg^h her pleying:
Of Iuno pleynly the rychesse,
And of Pallas the goddesse,
Al the wit, and the prudence.
 and wanted just to stop in this joyous place,
For hooly al myn^v aduertence
Was to abyden^v in that place,
So ful of myrthe and of solace. 5876
 I wolde haue had no more rychesse,
Wysdām, force, nor prowesse,
Nor noght² ellis in myn^v entent, 5880
 with love's folk. But ay to be ther present
With tho folkys amerous,
I was thereto so desyrous,
I thought^t on^v no thing ellis-where
But euer in on^v to abyden^v there. 5888
¹ outerly] enterely A. 5884
² noght] ought A. 5892
 5896
 5900

¶ Here declareth the auctour, aftir play was ended, how the god of love made hym playen at the ches with the Damesele. *The Author*

W han the play I-ended was Atwex hem two, thus stood the eas : Without a maat on̄ outhir syde.	Pleasure and the Maiden's game is drawn.
Anoon̄ the myghty god Cupide Gan̄ to preyse the partye And gretly to Magnefye, I mene the partye of this mayde, And swich̄ a pris vpon̄ hir layde, Touching this play on̄ euery part, As she that koude al the art Ful parfyly, who lyst take hede, And for hit was gretly to ¹ drede, [This line added in the margin.] Lyst for disuse, throḡh ydernesse, She fil in-to for-yetylnesse, For which this myghty god Cupide Seyde he wolde so provide That she sholde nyglit and day Hane exercise of thys play With the folke of his covent : This, he seyde, was his entent. For by hir erafte he knyw anoon̄ She sholde maat[e] many oon̄, Therof he was ryght wel certeyn̄, Or eny sholde hir maat ageyn̄ : Of play he gef hir swich̄ a name. Deduit recorded eke the same, That yonge and olde bothe two Myght̄ lerne of hir[e], and also In the crafte gretely amende, Bothe to assaylle and to deffende, And take of hir exemplarye To Afforen̄ hem to her contraraye. “ For which̄ my wil ys this,” quod he, “ Thys yong[e] man̄, which̄ that ye se, Whiche shapeth him her to abyde With my brother, the god Cupide,	5904 Cupid praises the Lady's play,
	5908
	5913 ^{1 to} or A.
	5916
	[leaf 284, bk.] says she shall play day and night with all his folk,
	5920
	5924
	5928 to improve them;
	5932
	5936 and she shall start with me.

The Author.

Venus has
sent me to
the Garden
of Pleasure
to learn
Love-Chess.

So Sweet-
Looks brings
me Cupid's
order

[leaf 285]

to play Chess
with the fair
Maid.

I agree to
take my
chance for
weal or woe.

- " Of hys retenyw to be oon),
And for hys¹ skyl, nat yore agoon), ^{1 hys]} this F. A.
My moder **Venus** of entente
Specially him hyder sente, 5940
For he sholde haue exercise
Of this play in al[le] wyse,
That his tyme he nat lese,
Syt̄ he ys her wher he may chese." 5944
- Thise wordys eke and many other
Deduit spake vnto hys brother,
And **Cupide** yaf ful assent.
And so they bothe, of oon entent, 5948
And speyaly the god of love,
Which hath lordshippe al above
And souereynte more than alle,
Bad **doulz regarde** me to calle
With that goodly debonayre 5952
And fairest eke of al[le] faire
And of beaute sovereyn),
That I sholde me ordeyn)
In al hast with hir to pley ;
And I ne durste disobey
Vn-to his comaundement,
Lyst afterwarde that I wer shent
Or in any wise blamed,
But I was first sore ashamed ;
And yet for al that, in certeyn),
I ne durste nat with-seyn) 5960
Hys biddyng in no maner wyse.
But what so that I kan̄ devyse,
Without[e] respite or awarde
I sayde ageyn) to **Doulz regarde** 5968
Pleynly that yt sholde be do,
Outher for wele outher for wo,
Or what may turne to plesaunce
With euery maner circumstaunce
Vn-to **Deduit** or to **Cupide**, 5972
I shal fully ther on abydē,
Til I haue of ful entent
Fulfilled her comaundement.

For I was I-bode thus Of my lady, Dame Venus.	<i>The Author.</i>
A noon with humble reuerence I cam forth to presence,	5980
Lyke as I comaundyd was, And sat doun on the smothe gras	
Thilke part that was contrayre To the goodly freshe faire,	5984
That was fairer, as thought[e] me, Than is hir self, Dame beaute :	
Of porte as any dowve meke, Symples of maner, and also eke	5988
She was, shortly for to telle, Of womanhed[e] Sours and welle,	
Trew exaumple of Curtesye, And of hir ovne gent[e]rye	5992
She made me to sytte a-doun To forw hir, of enteneyon)	by her bidding.
That I shold wth hir pley. And I lowly dyde obey,	5996
With-out[e] more, to hir biddynge.	
And ther ne was no more taryng, But in al hast[e] a chekker,	
Passing ryehe and ful enter,	6000
Was brought forth, and that a noon, And the meyny euerychoon;	
And pleynly [for] to speyfye, She chese first for hir partye	6004
Suche as hir lyst of the meyne, As she shold of duete,	she took such pieces as she liked;
And I the tothier ful lowly Tooke, to diffende my party.	6008
And tho we set our orlynauncys With al maner circumstauncys,	
That longe vr-to the pley of ryght, And our bataylles a noon ryght	
We set hem, as the play requereth, In ordre so as crafte vs lereth.	6012
But yif ye lyst to taken hede, To forw, or I ferther procede,	and we ar ranged our battalions.
	6016

I sit on the
grass oppo-
site the
pretty Maid,

[leaf 285, bk.]

A chessboard
is brought,

and the men.

I had the
rest;

and we ar-
ranged our
battalions.

The Author.

Our chess-board
and men were

finer than
Lancelot's
and Guinevere's,

[leaf 286]

and were
made of gold
and jewels.

- I wil descriyve the maner
Both of the chesse and the chekker,
By and by clerely expresse
The beaute bothe and rychesse. 6020
- For in this worlde, I dar wel seyn,
Wer neuer noon so ryche seyn
Of oo Meyne a-rowe sette,
Nat thilke chesse that lancelet 6024
Pleyed on with quene¹ Guenore ^{1 quene] quene F.}
Ne wer nat lyke for neuer a fore ;
Ther wer no chesse to a-eovnten al
Of swich matere, in specyal,
Nor half so worthy of renoun ;
For in her composiciooun
Ther was ryght noght but golde and stonyys
Chose and piked for the nonys. 6028
- In al my lyf I saugh noon lyeh,
For the preciouuse gemmes ryeh
Were of vertu so entere,
So oriental, and eke so clere, 6032
That I kan nat to ther value
Fully deserve the vertue
But parcel, yif ye lyst to here,
As I kan, I wil yow lere
The maner hool of the Meyne,
And alderfirst, as ye shal se,
The vnkouthi craft of the tabler² ^{2 tabler] taller F.}
And the poynetes of the cheker. 6036
- 6040
- 6044

¶ Here descriveth the auctour³ the
cheeker and the meyne.

The chess-board
was
four-square,
of adamant.

- The crafty cheker by mesure
Was foure square of figure,
Lusty to syght and avenant
Wroght out of an adamant,
The whiche ston, who loke wel,
Hath in magyk naturel
Ful gret vertu and gret renoun
By kyndly disposicioon.
And hys aspect be kynde most

³ descriveth the auctour]
the auctur descriyvith A.

6047

¶ Iste lapis attrahit ferrum
durum et semper respicit
polum septentrionalem
que est pars inferior celi /
Polus enim meridionalis
est sursum et polus sep-
tentrioinalis deorsum.
¶ Philosophus 2^o celi et
mundi.

6053

	<i>The Author.</i>
Draweth to the north cost, And Maryners everychon, By nelde and vertu of that ston, Know her cours and her passage And also eke her loodmanage. It draweth yren and eke stel, By which ye may noten ful wel That love throghe ¹ myght ¹ of his werkynge ¹ throghe ¹ throught Draweth to him euery thing, Be yt never so strong nor hardle, Contrarious or frowaf[r]de,	6056
And folke constreynyth ¹ to his lawe, To seylle in many perylouse wawe Amonge the Rokkys ful of stryf During ¹ al a manny ³ lyf Her in this worlde, which ys a see Medled with gret aduersyte. And of this ston I speke of here Was y-makyd the cheker,	6060
By crafte ywreight ¹ ful smothe and pleynd Eche other poynt in certeyn. And of this chekker amerous, So dyuers and so mervelous, Of poyntes al the remenaunt Y-loyned to the adamauant Wern ¹ of awmber ryche and fyn,	6064
Pulshed ful clene out of the Myn ¹ , Wonder soot[e] in smellyng, And ryght ¹ myghty in werkynge, By concours of naturys ⁴ lawys, For to drawe to him strawys, To holde hem that they parte noght ¹ : So fareth love, yif yt be soght, Who that ys caught ¹ in his seruise And y-bounde to his emprise,	6072
It is ful hardle for woo or peyne To go fre out of his cheyne, Yif ¹ that he ⁵ be onys bounde; At assay the preffe ys founde, And thus of Awmbir half the poyntes	6076
	The squares of the Chess- board were rich Amber,
	The loadstone attracts iron,
	[leaf 286, bk.]
	and by it Love makes folk sail among rocks in this world- sea of ad- versity.
	■ <i>id est per magnetem diri- guuntur naves et veniunt ad portum.</i>
	■ <i>Nota quod in emplo amoris attrahuntur ho- mines non solum fragiles² et inunes in eo etiam homines prudentes et durissimi.</i>
	■ ² <i>fragiles</i>] <i>fratiles</i> F. ■ ³ <i>manny³</i>] <i>mans</i> A.
	■ <i>id est de minera.</i>
	■ <i>per quod denotatur quod amor attrahit debiles et fortes.</i>
	which at- tracts and retains straws,
	like love does its votaries.
	■ ⁴ <i>naturys</i>] <i>om.</i> A.
	■ ⁵ <i>he</i>] <i>om.</i> F.

The Author.

The jointings
of the amber
and adamant
[leaf 287]

were not per-
ceivable.

The Fair
Maid's
Chessmen

were of rich
stones,

and all had
shields on
their shoul-
ders,

carven and
painted.

Some were
stones found
in Israel,

[leaf 287, bk.]
graven by
Nature.

Wer ful cloos made in the Ioyntes

And adamauntyts knet y-fere,

Wroght in so sotile manere

6096

That the operacion)

Passed my wyt and my reson;

For noght devysed was in veyn,

The poyntes squared eke so pleynd

6100

That the Ioynyng was nat sene,

The werkmanchippe was so clene.

And to considren euery thing,

The devys and the makynge,

When I considred euery del,

Yt lyked me ryght wonder wel:

The Mistery and the private.

6104

And touching also the Meyne

6108

Whiche she had on hir partye,

I shal declare and speefye,

As I remembre in my thoglit:

Of ryche stonyts they wer wrought

6112

And I-made ful soltily;

But I merveled ful gretly

That al hir meyne, oon by oon,

Wern y-armed euerychoon

6116

With sheldys on her shuldres square,

And also eke, as I was ware,

Ymages therupon depeynt

With freshe colours no thing feynt;

6120

Somme in the mater depe grave,

And many stonyts that they have,

Whiche of figures ofte varie,

Be called in the lapidarie,

6124

Stonyts in ysrael y-founde,

Somme square and somme rounde,

Enprinted of ther owne kynde,

For crafte was ther set behinde,

6128

For I trowe that no man

Swiche seelys grave kaw.

For nature, who taketh kepe,

6132

Passeth soothly werke-man-shepe;

For crafte ys subget vn-to kynde,

And manrys wyt kan̄ nat fynde,
By resemblance of no figure,
To be egal vn-to Nature.

The Author.

6136

And swichī ymages as I ha tolde,
Newe echon̄ and no thing olde,
Echī of hir men̄ had in his shelde
Mid enprinted of the felle,
Ordeyned al[le] for batayle
Lychī men̄ of Armes to assayle.

Arrayed thus men̄ myght̄ hem sen̄,
Except al oonly that the quen̄
Had in sothī, as I took hede,
A crowne of golde vpon̄ hir hede,
And al the tother, in swichī wise
As ye¹ to form̄ han̄ herd devyse,
With many [a] wonderful figure
Ordeyned wern̄, y yow ensure.
And I me cast[e] nat to spare
Al the maner to declare
Her in ordre, verreyly,
Of al hir Meyne by and by.

6140 The Maiden's chessmen all had figures on their shields.

6144 But the Queen had a crown of gold on her head.

¹ ye] om. F. 6148

6152

¶ Here maketh the auctour a descripcion̄ of
al hir Meyne and first^t of hir povnys.

Her povnys aH, y yow ensure,
I-forged wern̄² of oo mesure, ¶ *Primus pedinus.*
Wroght^t and made by crafte ful clene ² wern̄ was A. 6157
Al of Emeraudys grene,
And lychī as I vnderstood
The first[e] povne, whichī that stood
On̄ hir ryght̄ hand, was eallyd youthe,
Whichī in his sheeld, as yt ys kouthe,
Bare a cressant Mone shiene,
To declare, thus I mene,
That youthe in his grene age
Varieth ofte of corage,
Redy for to chaunge soñe
After the nature of the mone ;
But of chaunge the properte
Longeth nat, in no degre,

The Maiden's pawns were made of emeralds.

6160 The 1st pawn was Youth,

with a crescent moon on his shield.

[leaf 288]

¶ *primus pedinus in bello mulieris ponitur lumen et portat in suo sento lunam nonam que in suo lumine multipliciter variatur, et sicut luna in medio tempore multa signa peragrat³ / Ita lumen et transit multa pericula antequam perficerit cursum suum.*

³ peragrat] pargrat A.

6169

<i>The Author.</i>	Vn-to woman) of Nature,	
	They be so stable and so sure	
	In ther trouthe to persever ² ,	<small>¶ Sed abit quod aliqua variacio foret reperta in sexu lunib[us] qui non habet aliquam influ- enciam variacionis a luna per Antifrasim.</small>
Women's hearts never change:	For ther hertys chaunge never, Wher they be set, they wil abyde,	
they are not moonlike	They voide chaunge to ben ³ her gyde,	6176
or vanelike.	Ther sect ys no thing lunatyke, Nor of kynde they be nat lyke To no monys that be wane, They turne nat as doth a phane	6180
They are per- fect and stable,	With vnwar wynde, god forbede That ther sholde in womanhede Ben ³ any monyssh tache at al,	6184
ever shining	But stedfastern than ³ ys a wal In what thing that they ha to don. They be nat lyche the hornd moon ⁴	
[leaf 288, bk.]	That kan ³ encrese and wanse ageyn ⁴ , Swiche a faute was nener seyn ⁴	6188
like the sun.	In woman yet afore thys tyme; They hate that any newe prime Wer founden in her kalender,	
	They be so perfyt and enter And stable in her sykernessee,	6192
	That cloude noon ⁴ of doubilnesse Eclypse may the clere lyght,	
	Nor difface the bemys bryght ⁴	6196
	Of her trouthe, which wanseth never But in hys fulle lasteth ever,	
	Nat lyke the mone but the sonne, That fadeth with no skyes donne,	6200
	Ryght so the bryghte bemys glade Of her trouthe dooth never fade.	
		<small>¶ per contrarium.</small>

¶ The seconde povne on Hir partye.

The Maiden's 2nd pawn was Beauty,	The secounde povne next arowe Was callyd, as I koude knowe, Beante by name or fayrenesse, A povne of grete worthynesse;	<small>¶ Secundus pedinus fuit pul- eritudo que significatur per Rosam que cito marcessit et nascerit inter spinas.</small>
with a Rose- bud on his shield,	And he bare in his sheelde a Rose, Budded as hyt wolde vnclose,	6208

- Oonly for to signifie
That beaute, who that kan^d espye,
By naturel Inclinaeion^d
Lasteth^d fresh^d but a seson^d,
No mor^d than doth a Rose newe
Whiche with a storme chaungeth his hewe,
For al his soote levys glade
Ful vnwarly yt wil fade ;
And so, in sooth^d, doth al fairenesse
With soleyn^d storme of somme sekenesse,
Both^d in man^d and woman^d bothe,
Wherso they be glad or lothe,
Lat no woman^d ther-of han pride,
For yt wil no while a-hyde
But passe, as dooth a Rose flour,
Al vnwarly with a shour,
For age, or they taken^d kepe,
Lyehe a thefe wil vnderkrepe
And appallen^d the beaute,
From^d whos stroke they may nat fle ;
For ther may no crafte avayle,
Whan^d that age dooth assayle,
And youthe last but a seson^d
And hath^d eke this condicione :
Whan^d he ys goon^d, be wel certeyn^d,
He wil never resorte ageyn^d,
Of kynde yt may be noon^d other ;
And beaute, which is youthes brother,
Whan^d youthe ys goon^d, wil nat appere,
For ecomoundy they goon^d y-fere,
And after **Age** doth defye
Al[le] merours in to prye.
For pleynly youthis herytage,
Who look aryght^d, ys erokyd age ;
And of beaute this is the fyne :
Whan^d he draweth^d to declyne
With age for to be allyede,
It may of no wyght^d be denyede
In noon^d estate, who taketh^d hede ;
For age taryeth^d for no mede,
- The Author.*
- Beauty is
like a rose,
- 6212
- 6216 and soon
fades.
- 6220
- Let no
woman be
proud of it,
- 6224
- for age will
pale it.
- 6228
- [leaf 289]
6232 Youth
- never
returns ;
- 6236 and Beauty,
Youth's
brother,
goes with it,
- 6240
- and ends in
crooked Age.
- 6244
- 6248

The Author.

Wher so he be nygh or ferre,
 Hys tyme sette for to differre,
 For no request of kyng nor quen,
 Hys manacyng they may nat flen).

6252

*The Maiden's
3rd pawn was
Simplicity,*

*with a lamb
in his shield,*

*as women
suffer humbly
[leaf 289, bk.]
and silently
men's bad
words.*

The thridde povne callyd symplesse,
 Which be kynde dooth expresse
 Innocence and loulyhede
 That sholde be in womanhede,
 And humblesse that they sholden have.
 Therfore in his sheelde was grave
 A lambe ful meke and debonayre,
 Whiche is a best[e] nat contrayre
 No more, in sooth, than^d woman be,
 For onely of humilyte

They suffren al that men wil seyn,
 And kan nat speke a worde ageyn;
 Meknes hath so her tonge nayled,
 Thogh they with anger be assayled,
 They be as Muet as a ston.
 A mouthe they han, her tonge ys gon,
 For of kyndly providence
 They be professed to silence.
 Ther ys no man that wyl sey nay
 That hath hem preved at assay.

6260

6264

6268

6272

Tercius pedi[n]us
vocabulari simplicitas que significatur
per agnum et conuenienter per
agnum intelligitur
illa simplicitas sine
ma[n]suetudo¹ que
pro maiori parte in
muliueribus reperi-
tur.

¹ ma[n]suetudo
masuetudo A.

*Her 4th pawn
was Sweet-
Looks,*

*with a rain-
bow in his
shield.*

*He leads folk
to love.*

The fourthe povne ful plesaunt
 I-callyd was doulz semblant,
 Which had grave, as I behelde,
 A reyne bowe amyld hys sheelde,
 Of colour rede and watry grene
 Shewyng ageyn the sone shene;
 And as the philisophre seythe,
 To whom men muste yiven feythe,
 Yt causeth trees, crope and Rote,
 For to smelle wonder soote,
 And folke enclyneth by desyre
 For to be brent with lovys fire,

Quartus pedi[n]us vocabula-
tur dulcis aspectus qui
portauit Iridem² in sento I
Nam secundum philosophum
Iris est grata aspectu et reddit arbores
super quas eadie odorabiles
et monet desiderium
in amatoribus. Item sig-
nificat pluviam pietatis que
omnia possunt applicari ad
muliieres que cito moven-
tur ad lacrimas pietatis.

² Iridem] Iride A.

6280

6284

And yt betokeneth also reyn).

The Author.

And even) lych, I dar wel seyn),

And afferme in soth[e]nesse,

Women) be cause of al swetnesse ;

6288 Women are
the cause of
all sweetness.

For who hem serveth eve and morwe,

Hath neuer cause for to sorwe.

This knoweth ech man) that ys wis,

6292 It is Paradise
to be with
them.

How that yt is a paradys

For to abyde in her presencee.

They kan) make no resistenee

In no thing which) that is honest ;

6296

For ther ys noon) so meke a best,

So humble, in soth, no more suffrable,

And eke they be nat variable

But of Nature hool and pleyn).

[leaf 290]

And as a Reyn bowe tookneth reyn),

6300

Ryght so the dewe of goodnesse

They give out
the dew of
goodness

Descendet) doun from¹ her mekenesse,

¹ from] for A.

That, wher yt falle on) erope or roote,

The bawmy dropys be so soote,

6304

They fade never in no gardyn),

And eke her stremys cristallyn)

and the
streams of
devotion.

That fro her chekys styllle doun

Kam) al of deuocioun.

6308

They kan) nat wepe of no Rancour,

For holson) as the Aprile shour

Fallyng on) the erbes newe,

Ryght so I holde her wepyng trewe,

6312

Devoyde of al Malencolye,

What so men) Ianglon of envyne.

¶ The Fyfthe povne.

The Fyfthe povne, yif ye lyst here,

The Maiden's
5th pawn was
Deportment
and Manner.

Y-called was Port and Manere,

6316

Which) ys a maner condeseunce

¶ Quintus pedinus vocabatur²
in gallico fetesse que in-
ducit aptitudinem et con-
descensionem corporis et ha-
bitus exterioris³ que optime
per anulum designantur /
quia si stricior vel largior
quam deceat digito non
congruit. /

For to ha gret excellence

² vocabatur] vocabitur A.

In contrevyng, how that oon) may

³ exterioris] extremitates A.

Exeelle another in array,

So that array and port y-fere

Accorde lyke and that Manere,

<i>The Author.</i>	Both of chere and countenaunce, Hane a maner Resemblaunce,	6324
	Lad and conveyed by prudence, With this that spech and eloquence	
Speech should agree with its substance.	Procede lyke to the matere With ful acordlaunce of the chere,	6328
	Be yt of Ioye, or of gladnesse, Outher of sorwe, or hevynesse, As for the tyme ys most sittyng ^t .	
The Maiden's 5th pawn had a Ring on his shield, [leaf 290, bk.]	And this povne bereth eke a ryng ^t Myd of hys sheelde, to signifie That, yif yt sholde aryght ^t aplye Vpon A fynger, ¹ Iust to sytte, ¹ fynger] synger F. singer A.	6332
	Nouther to nor fro to flytte, Yt may nat be to streyt nor large. Ryght so of Maner this the charge :	6336
to show that every one should keep within bounds,	In euer ^y thing to kepe a Mene, To refuse and voyde clene Of excesse a ^H surplusage Aftir doctrine of the sage.	6340
	And who considereth euer ^y de ^H , Ther is no wyght ^t kan ^t do so we ^H To holde A Mene in euer ^y thing, As women ^t kan ^t in ther werkynge.	6344
as women always do,	They be so prudent and so wyse, What euere thing they shal devyse, And in what thing they shal procede, A Mene dooth her brydel lede ;	6348
as well in mirth	For in Ioye and in solace Of wit they ha so grete grace.	6352
	They be gouernyd by mesure, And yif hyt falle of Auenture	
as grief.	That hevynesse a man ^t assaylle, Her ^t counsaylle may so moche avaylle,	6356
	Yif hem lyst her witte applye, They kan ^t fynde a remedye	
They have a remedy for every ill.	Al soelenly, without[e] more, Vnto euer ^y maner sore.	6360
	Her counsayl ys of swychi noblesse, And touchinge also secerenesse	

Ther is no wight more prive,
And what ye lyst to ha secre,
Tel yt a woman boldely,
And thou maist truse feythfully
Thow shalt never here yt more,
Thogh at hir herte yt sitte sore, ¶ *Cuius contrarium est verum.*
Lever she had, for any peyne,
Ewene for to breste a-tweyne
Than a counsayll to discure ;
Of her mouthe they be so sure,
First and last in euery thing,
And as cloos as ys a ryng.

6364

The Author.
If you want a
secret kept,
tell it to a
woman.

[leaf 291]

6372

She'll be as
close as a
ring.

¶ The Sixte povne.

The syxte povne of grete renoun
I-callyd was by good reson
Substancially, as in sentence,
Purveyaunce or providence,
To sen aforw̄ what shal falle,
Nat oonly sugre but the galle
Of worldly mutabylyte,
In Ioye and eke aduersyte,
Consydre by disreson
The sodeyn transmutacion
Of al erthely felycite,
Whiche selde a-byt in o degré,
That wel ys him that kan beforw̄
The chaffe dessever fro the corn.

And for this skylle, of entent,
This povne hath graven A serpent
Myd of his sheedle ful craftyly,
To signefye fynally
That of Nature the serpent,
To eschewen al enchauntement,
Dooth to forw̄ hys besy peyne
For to stoppe hys erys tweyne,
By defnesse to make him stronge,
That the soote sugryd songe
Of thenchauntour by hys wyle
For lak of prudence him begyle,

¶ *Sextus pedinus est bona sensuum disposicio et bona providencia que per serpentem designatur qui obturat aures suas ne decipiatur ab incantatore / viam scilicet ex terra, alteram ex canda. Ita Mulier prudens obturat aures suas ne audiat deceptores /.*

6380

The Maiden's
6th pawn
was Provid-
ence,
or Foresight
of worldly
change,

6384

and on his
shield was a
Serpent,

6388

6392

6396

which stops
its ears
against en-
chanters'
song.

6400

<i>The Author.</i>	Whan̄ yt ys late for to stryve, But ther ys serpent noon̄ alyve, Wher he wake or ellys slepe, Provided bet him self to kepe	6401
[leaf 291, bk.] A foreseeing woman is as deaf as a stone	Than̄ ys a woman̄ provident To kepe hir from̄ enchauntement Of al deceyt of flaterye. They kan̄ crafte so wel espye, And hem preserve by prudence For to yive noon̄ Audience,	6408
to sugard words.	But ben as deffe as stok or ston, What they here, they let yt gon, For they lyst nat to aduerte Nor to empnyten in her herte The sugryd wordlys that they here ; Of newe they be nat for to lere,	6412
Women are wise as ser- pents, strong as lions.	For to a-voyde and to Refuse, And with delayes hem excuse, And longe for to holde on̄ honde Folkys bothe free and bonde. They ben̄ of wisdam̄ Serpentyne And of force leonyne	6420
They win, and are not won.	To kepe hem fre fro the panter, And pleynly vn-to her daunger They al constreyn̄, ther skapeth noon̄. They be so prudent euynchon̄, Myghty to assaylle, strong at dyffence ; And al ys this but providence, For to wygne and nat be wonne Of nature the crafte they konne ; And for they be to forne so wis, Of providence yif hem the pris.	6424 6428 6432

¶ The seveneth povne.

The 7th
pawn was
Bounty.

The seveneth povne, as ye may se,
Was by name callyd bouante,
A povne of grete worthynesse,
Of grete renoun and grete noblesse,
And in his sheelde, yif ye lyst here,
Hath enprented a pantere,

with a Panther on his shield.

Septimus pedinus [in] gallico vocabatur boun-
te que per panteram significatur enus cutis
est multis coloribus
distincta et odor suau-
missimus et ideo omnia
animalia ipsam libenter
insecuntur et est eciam
animal mansuetum et
ita nullum bona et vir-
tuosum odorem suauissi-

Myd of the felde to his socours,
²A beste of many folde colours,
Hys brethe swettest of sauour²
And most holson³ of Odour

*num emittit per bonam
fiamam¹ et sic de alijs
proprietatibus.¹*
¹ fiamam] fiamam F. A.
^{2—2} om. A.

The Author.
The Pan-
ther's breath
is so sweet
[leaf 292]

And passingly restoratyf ;
And he hath a prerogatyf
That al[le] bestys specialy
Desire of kynde hys companye
And to be in hys presence.

6444

that it at-
tracts all
beasts.

And semblably, in sentence,
Bounte, which ys of fredam welle,
Al[le]³ vertues dooth excelle,
And ys preferred of renoun
In euery maner Region⁴ :

³ Al[le] of A.

6452

is held by the
Gods as the
most heav-
enly virtue,

Gretly in erthe magnefied,
And in the hevene stellefyed
Amongys godlys celestial
As the vertu most Royal.

6456

And thys vertu specialy [This line added in the margin.]

Ys aproped naturely
Of Iuste reson⁵ to womanhede
Oonly for ther goodlyhede.

6460

and is given
to women,

For fredam, bounte, and largesse,
Worship, honour, and kyndenesse,
Norture, and al curtesye
Ben so nygh of hir allye

6464

That fro the welle of her goodnessse
Springeth out all⁴ gentylesse.

⁴ all] of F.

from whom
all gentle-
ness springs,
and all
generosity;

They be Merours of al bounte,
So large of giftes and so fre ;

6468

Who⁵ axeth hem, they sey nat nay,

⁵ who] whom F. A.

Her fredam maketh no delay,

They yive, but they wil nat take,
Her kynde ys pleynly to forsake,

6472

Al[le] giftes to Refuse ;

Al be somme folkys hem accuse
And apeche and seyn³ exprese :

they give,
and will not
take ;

They be wolves⁶ of gredynese,
And ther with al more capeyus
Than³ is the Mawe of Tyeyus,

⁶ wolves] swolfe F. A. 6476

tho' some
folk say
they're
wolves, in
greediness.

<u>The Author.</u>	More Rauenous in takyng	
[leaf 292, b.k.]	And of desire more fretyng	6480
	Than ^h Tantalus, which ^h ys in helle	
	And may never ete his felle,	
	The hunger fret on ^h him so sore.	
Some folk do say that women are greedy and grasping,	Yet somme folke seyn ^h that wel more	6484
	Ys the hunger more vnstaunchable,	
	More gredy, and in-saturable	
	Of wommen, for to Acreche and take,	
	Ther leveth ^h noght byhynde her rake ;	6488
	Their Etike abydeth no respyte,	
	So fretyng ys her appetyte	
	That watir noon ^h stauncheth the fire	
	Which ^h that brenneth in her ¹ desire.	¹ her] hys A. 6492
	Thus somme folkis of malys,	
	I mene folys that be nat wys,	
	Delyten hem wommen to blame ;	
	To seyn ^h hem harme and to diffame :	6496
	This al her lust, bothe eve and morwe.	
but fools do love to blame women.	I prey god yive hem evel sorwe	
	And short her tongys with myschaunce,	
	Which ^h ys y-whet with fals plesaunce	6500
	For to a-peche her Innocence,	
	Which ^h kan ^h nat stonden at diffence	
	But kepe hem Mnet and sey ryght noght,	
	Devoyd of malys in her thoght.	6504
Women never bear malice.	Who so ever that hem dere	
	They ne kan ^h no malys bere.	
	They be so good euery-choon	
	That I dar seye ther is neuere oon	6508
	But she ys good or ellys wolde	
	At the lest[e] so be-holde,	
	That the panter in hys kynde,	
	Which ^h that is yfounde in ynde,	6512
The Indian panther has not more colours on him than Women have virtues.	Hath on ^h hys bak nat mo colours	
	Than ^h Women ^h han ^h of vertu flours,	
	For of prudence and wyt also,	
	What ouer thing that hem lyst do,	6516
	With-out[e] any long soiour	
	They kan ^h fynde a colour	

By short avys hem self to excuse,
For the which lat no man Muse
Of Malys nor of cursydnesse
Hem to apeche of doublenesse.

The Author.

6520

¶ The viij. povne.

The viij povne for prowesse
Was I-callyd high noblesse,
Passyng of grete Auctorite,
Vpon whos shelde men myght[e] se
The myghty figure Imperial,
I mene the foule most Royal
Which hath fethres grey and donne
And pereeth eke the shene sonne,
Golde tressyd with his bemyss bryght,
Whan he is most fervent of lyght,¹ omnia] omnia omnia F. A.
Soring high vp in the ayre,
Whan the wynde is smothe and faire.

This Royal foule, most of renoun,
Which hath in swich subieccion
Foulys al and ys her kyng,
And evene lyke, in many a thing,
Who hath such noblesse and renoun
By kyndely inclinacion
In vertu for to floure and shyne
As nature femynyne,

Or who is of so grete value
To flen so high in al vertue,
As is a woman, who lyst se!
For the grete humilyte

Of a woman, this no drede,
The seconde persone of the godhede
Took flessh and blood and be-kam man.

Now as me semetli truly than² worshepe] worshiped F.

Men sholde worshepe² hem and preyse,
Her honour eke exalt and reyse,
Oonly for the sake of oon,
By whos example they echoon
Han the wynges of al pride
In ther flight y-leyde asyde.

¶ Octauus pedinus in
bello mulieris vocabatur
nobilitas que tria /
includit / primo anima
excellencia que est
vera nobilitas 2o gen-
eris potencia 3o que-
dam excellencia apparatu-
sus / hec omnia¹ optime
designator per Aquila-
lam que aspicit solem .
id est racionem et abicit
pulos . qui hoc nequiu-
nt facere Item in ar-
duis nidiicat . *id est* in
magnis et honestis ac-
tibus.

The Maiden's
8th pawn was
Nobleness,
with an Eagle
on his shield,
gilt with the
sun's rays,

6533 soaring high.

And as this
bird is King,

6536

so woman .

6540

6544 is highest in
all virtues.

For, in her,
Christ be-
came man ;
[leaf 293, bk. J.]

6548

and men
should praise
and honour
her.

6552

6556

*The Author.*Women are
meek,
and simple
in dress;

They be nat pompous nor elate,
But humble and meke in eche estate,
They love noon^o excesse of array,
Al swyche cost they¹ caste away. 1 they] the F. 6560

For they kan^o, as in substaunce,
In lytel thing ha suffisaunce,
They ben^o atyred with humblesse,
Ther Porte ys founded on meekenesse, 6564

they hate
high horns.

They dedely haten high^e crestys
And to be hornyd lye^h as bestys,
Withⁱ lytel they kan holde hem payed,
And which^h of hem gooth best arrayed, 6568

They never
envy better-
drest women;

Another haueth noon^o envy^e ;
For al pompe and surquedy
Wommen naturally eschewe,
And fromⁱ her hert[e] they remewe 6572

To bern hem high^h : for of Nature

Ther is no meker creature

Nor loulyer of countenaunce,

And also of her dalyaunce 6576

they never
use double
meanings,

They be so verray innocent
That doublenesse in ther entent
Ther grovet^h noon^o : for mouth and hert
Ben^o al oon^o, who kan^o aduerte. 6580

or change.

They varie neuer for word and theght^t,

At a prefe discorde noght^t ;

This her vse in al[le] londlys,

Recorde I take of her husbondys, 6584

That knowe best experiance

Of her mckenesse and pacience.

I appeal to
their hus-
bands.
[leaf 294]Now I've de-
scribed all
the Maiden's
pawns.

¶ The quene or the fers.

Touchyng hir povnes, by and by
Ye ha conceyved, how that y 6588
Haue declared in substaunce
The maner and the ordynaunce
Of ther stondyng, and ther with aH
Rehersed eke in special 6592

Her power gret and ther renouns
And hooly ther condicions.

And now I cast[e] to procede,
How hir fers, as I took hede,
Stood arrayed in the place,
By hir name callyd grace,
Wroght out of a ryche stoon),
Most in value of echoon).

The Author.
6596

The Maiden's
Queen was
Grace.

In this worlde, I dar expresse,
Ther was noon) of swich rychesse,
For this Royal stoon) famous
Was a Ruby vertuous,
Which hath by kynde the dignite
Of stony s and the souereynte,
Most of vertu and most of pris,
As clerkes knowe that be wys.

6600

She was
made of a
Ruby,

And this quene, as I was ware,
I saugh vpon hir breste she bare
Of golde y-wrought a ballaunce,
To signefyen in substannee
That she oglite by mesure
In *every* maner auenture
Voyde al fauour utterly
And wey[e] thingys ryghtfully.

6608

and had, on
her breast,
a Balance

6612 to show that

she'd weigh
all things
fairly.

And me semeth, out of drede,
That Iustely vn-to womanhede
Grace ys apropryd kyndely ;
For ne wer grace fynally,
Sernise in love wer but in weyn)
And oppressed by fals disdeyn).
And sith the tyme that Geniis,
That hooly prest of Dame Venus,
Was doun fro the hevene sent
For to cursen) of entent

^c *Nota quod gracia habet*
magnam efficaciam in
amore et importat quan-
dum condescenciam in
gestu et loquela et in mo-
tibus et ideo—satis conve-
nienter—per¹ equilibram
designatur eo quod omnia
faciat cum modo et men-
sura.

1 per] om. A. 6624

And surely
Grace belongs
[leaf 294, bk.]
naturally to
women.

For, since
Genius came
from heaven

And hys pover to pronovnce
And Rygorously to denovnce
Hys curse vpon the folkys aH
Which that in the sentence fall
From² his lawes for to varie,
I mene folke that be contrarie
To serve love with al her cure,
Lychi as hem techeth nature,

6628

to cure all
folk

² From] fren F.

6632 who won't
serve Love,

<i>The Author.</i>	He cursed hem with book and belle, And after, as ye haue herd telle,	6636
and then made the air smoky with his torch,	Anoon) as he his torche hath queynt, The smoky air' with curse ymeynt Ran) so fer in lengthe and brede That sodenly, or they took hede,	6640
so that women had to sneeze,	Women) caught [it] in her nose, The whiche broght hem in a pose, That, for dредe of infeccion)	6644
they vowed	They had abhomynacion) Of the curse and the sentence, Lyst yt engendred pestilence ; They made avowe with al her hert	6648
they'd give up disdain,	That it sholde hem nat astert, ¹ ^{1 hem nat astert] nat} Bothe in high and lowe degré, But daunger sholde exiled be, Vnmercy ² also and dysdeyn); ^{2 Vnmercy] yn meray A.}	them starte A.
and not re- fuse men who askt them.	And how they wil no more with-seyn) Folkys that goodly hem requere, By whiche exau[m]ple ye may lere That grace, mercy, and pyte	6652
So Grace is theirs. [leaf 295]	Longen to femynyte,	6656
They can't hate a man for loving them.	For yt is not reson) nor skylle To hate a man) for his good wille. And grace eke, for his worthynesse,	
The Queen's balance and scales show	Resemblēth by lykelynesse Unto the Rubye Vertuous, Which is a stoon) Most plenteuous Of vertu, yif I shal nat tarye,	6660
that women weigh mercy against cruelty.	Preferred in the lapydarye, With grace and hap a man) to avaunce. And touching also the balaunce	6664
	Set in the quenys brest to forn) With the skalys evene born),	6668
	Declareth clerely to our syght That wōm(en) sholde of verray ryght Peyson) mercy and pyte	
	Ageyn) Daunger and cruelte, Nat execute ther Rygour But of grace don) fauour	6672

To cherysh folke that hem serve,
 Nat of daunger daw hem sterfe,
 Lest **Genivs** efte ageyn
 Curse hem newe for her dysdeyne.
 But I hope they wyl provyde
 Teschewe curse on every syde,
 And, lyst they fall[en] in sentence,
 Make no more no resistence.

The Author.

6676 Women show
men mercy,
lest Genius
should curse
them.

6680

¶ The two knyghtys on hir partye.

Next I saugh hir knyghtys tweyne,
 By craft y-wroght ful souereyne,

6684

The Maiden's
two Knights
were made
of Sapphire.

Made of Saphirs oriental,
 Of chere and look ful Marcial,
 And bothe to myn inspeccyon
 Ful knyghtly of proporsyon,
 Of cher and port ful of pride.
 And the knyght on hir ryghte syde
 Bare in his shelde an vnyeourne,
 Which in his forhed had an¹ horne
 Passing sharp and perilouse, ¹ an] a A.
 Whech is a beste Surquedous,
 Spook of in many straunge londe.

And the knyght on hir lefte² honde
 Bare an hare vpon his shelde, ² lefte] ryght F. A.

6696

[leaf 295, bk.]
The Queen's
Knight had a
unicorn on
his shield;

A beste swyfte in pleyn and felde,
 Of hys Nature fugytyfe,

the King's
Knight a
hare.

With-out a reste or any stryfe,

6700

By whiche bestys, who taketh hede,

These typify
women's
sense of
shame and
timidity.

Is vnderstand[e] shanie³ and drede ³ vnderstood[e] shaine]
 vnderstood I hame A.

Which to wommen apartene,

6704

In honeste to kepe hem clene.

Shame keeps
them chaste.

For but shame were her guyde,

Chastite wer sette a-syde,

They wer wonne without stryfe,

6708

But drede hem made fugytyfe,

Lyghter to take than an hare,

But shame and drede doth hem spare

That they lyghtly wil nat be wonne;

But her cours ys ofte ronne

6712

The Author. To be pursuyd in her flyght:
 Thus somme folkys ageym̄ ryght̄
 Iangle of hem of yre and mood,
 Which̄ kan̄ neuer speke hem good. 6716

¶ The two Rokys on hir partye.

- | | |
|---|---|
| <p>The Maiden's
2 Rooks or
Castles were
of citrine
topaz,</p> <p>and were
named Wel-
come and
Sweet-Looks.
[leaf 296]</p> <p>One had a
Meremaid on
his shield;</p> <p>the other a
Lark,</p> <p>which can
foretell a
man's death</p> <p>by flying
away from
him.</p> | <p>Hyr Rokys, at eche corner oon),
 Wer makyd of a ryche stoon),
 Of a Thopas wonder fyne,
 Which̄ of colour ys eitryne,
 A stoon) of grete worthynesse,
 Lyke as clerkys bere wytnesse
 And expressen in her bokys.
 And the namys of thise Rokys :
 Bialocoil and Doulz Regarde,
 As I loked thiderwarde,
 They wer callyd so of ryght,
 Whos names ben) of ful gret myght̄ 6728
 To maat a man), or he be war.
 And they vpon) her sheldes bare :
 The toon, lyke as I koude se,
 A Meremayden) of the se, 6732
 Whos songe ys most souereyne
 To bryng[e] folkys in-to a treyne,
 It is so ful of armonye,
 For the soote melodye 6736
 Bryngeth folkys in gret sklaunder ;
 The tother roke had a calaundre
 Vpon) his shelde him self to assure,
 A bridle of merveylous nature, 6740
 The whiche kan), as clerkys seye,
 Shewe a man) yif he shal deye ;
 Yif he withdrawe and tourne away,
 Of dett̄ ther ys no more delay, 6744
 And yif he look vpon) hys face,
 Of lyf he shal hane lenger space.
 Ryght̄ so, in sooth̄, doth̄ Doulz Regarde :
 Whan) a woman) hath̄ no rewarde 6748
 With her eyen of pite
 Vpon) hir servant for to se,</p> |
|---|---|

* Duo Roc̄i in bello amoris
 ex parte mulieris fuerunt
 Doulz Regarde and Biala-
 coil / primus per Caladri-
 um designatur quia totus
 albus certificat de morte et
 vita egrotantis Secundus
 Bialaoil multum proprie-
 designatur per sirenam
 quia suo canto dulcissimo
 suoque aspectu grata
 nautas allicit et attrahit
 inexpertas ita ut ob dule-
 dium dormiant et finaliter
 denorentur Applica
 ad propositum.

	¶ Nota.	<u>The Author.</u>
Ther ys vnto hys maladye But deth with-out[e] remedye. And as syrenes with her song Make a man to saylle a-wrong, Tyl he be drovnyd and y-slawe With ouer-tournyng of somme wawe :	6752	As Syrens
So bialacoil or fair semblavnt For a seson ful plesavnt In womanhede falsely feyned Hath ful many man constreynd In the se of doublenesse, Y-plonged in ful gret distresse, That he neuer was socouryd, Karibdys hath him so devourid That ther myght helpe him no lech.	6756	drown men, so Welcome and Sweet- Looks
Thus lyst somme folke wommen apech, I mene swich as hem delyte To put on wommen al the wite ¹ ¹ wite] white F. Hem to diffame wrongfully. In sooth, they synne ful gretly That wommen put in suche trespace. I prey, god yive hem sory grace, Al tho that be bolde to seyn That women ar nat hool nor pleyn.	6760	delude men
	6764	[leaf 296, bk.] and ruin them.
	6768	blame women wrongly.
	6772	May God requite them!

¶ The two Awfyns on Hir syde.

And of Awfyns eke also On hir syde she had two, Wroght of a ston of grete fame, Eliotropia was the name, A ston of passing grete rychesse, The lapydary bereth witnesse, Which yiveth a man hap and grace To be welkome in euery place, And also, yif yt be credible, Maketh a man Invisible.	6776	The Maiden's two Bishops were made of the gem Heliotrope,
And on her sheldys thyse awfynes Bare emprynted for her sygnes : ² dowve] dowbe A.	6780	
The toon a dowve ² humble and meke, And the tother grave had eke,	6784	which rend- ers a man invisible.
		Duo alfini fuerunt Franachise and pite pri- ma significatur per co- lumbam quae telle caret

The Author.

*The other
Bishop had a
Pelican on
his shield.*

*The Dove
typifies
the meekness
of women,*

[leaf 297]

*who are true
as steel,*

*and not like
glass—*

*ready to
break,
not bend—*

*but obedient,
yielding like
wax.*

*And like the
Pelican,
they'll shed
their blood
sooner than
offend their
husbands.*

Lych as I report[e] kan),
In her shelde a pellican),
By the dowve¹ first to expresse
The loulyhede and the meknesse
That women) han) of her nature,
The whiche, for noon) auenture,
Kan) nat gruchche, for noon) offencee.

They be so ful of pacience, 6796
And as a dowve² they ha no galle, ² dowve] dowbe A.
Whosmekenes dooth neuer apalle,
Thogh men) wolde day be day
Her humblesse put at assay.

For yif that³ men) hem preve wel, ³ that] than A.
They be as trewe as any stel
Her worshippe to kepe and save,
Whos herte harder ys to grave,
Touching her honour, than⁴ ys glas.

They be so pleyn) in euery cas,
Al be that clerkys bere witnesse

That glas ys ful of brotelnesse, 6808
And also, as they specifye,

Redy⁴ to breke but nat to plye ⁴ Redy] Rede F. A.
Nor to bowe ouⁿ nouther syde,
Yt wil the hamer not abyde.
Men) kan) nat maken yt plicable
Nor forge yt to be Malliable.
But surely wommen fare nat so,
For they be redy to and to

6816
Tobeye as wex, and⁵ kan) nat let ⁵ and] an A.
To euery pryt that men) lyst set,
And to receyve al figures,
Thise sely tendre creatures,

For stryfe of kynde they ne kan),
And also, lyche a pellican),

Her herte blood they wolde spende
Rather than they sholde offend
Her husbandes wrathe or greve.
Who that lyst may thys beleve,
For I dar sweren) yt on) a booke.
Ye woot wel, how Alceste tooke

*et nullum ledit / pari
forma mulieres non ha-
bent fel seicit amari-
tudinem etc. Secunda
designatur per pelli-
canum / quia pullos
quos occidunt ex
indignacione revivificant
ex pietate illis natura-
liter attributa.*

¹ dowve] dowbe A.

² dowve] dowbe A.

³ that] than A.

6800

6804

6808

6812

6816

⁵ and] an A.

6820

6824

6828

Mekely her deth̄ hir lorde to save,
 And ches to goon̄ vn-to hir grave
 Wilfully, without[e] stryve,
 For to save hir lordys lyfe,
 Which̄ ys Merour and patronesse,
 To yive example of stedfastenesse
 To women̄ throḡ hir noble fame,
 That wyfes al[le] do the same ;
 And so they wolde, yt ys no nay,
 Yif they were put at assay.

The Author.

[leaf 297, bk.]

As Alcestis
gave her life
to save her
lord,

6832

6836

so would all
women do.

¶ Of the kynḡ on hir partye.

Hir kyng which in myddes stood
 In value was worthe mychel good,
 Y-forgyd by ful gret avys
 Of A diamaunt of grete prys,
 For never in book I herde expresse
 Of noon̄ that was of swych̄ gretnesse,
 Nor by kynde of swych̄ entaylle ;
 And ordeyned for batayle
 He sate vpon a large stede,
 Which̄ was wroght, as I took hede,
 Out of a wondir dyuers stoon̄,
 That was called albeston),
 Ryght̄ meravelous, as I behelde.
 And thys kyng had in hys shelde
 A turtyl grave craftyly,
 To signefye that fynaly,
 With-out[e] Mutablyte,
 That in Femynnyte
 Trouthe sholde lasten̄ euere
 In her hert and nat dysseuere,
 Wherso that they slepe or wake.

The Maiden's
King was
made of a
diamond.

6844

¶ Rex vero in bello amo-
 ris ex parte mulieris
 per torturam intelligi-
 tur que si semel¹ com-
 pareant auiserit semper
 alto carebit [et] in de-
 serto / habitat solivaga.
 Sic Mulieres post mor-
 tem viri semper deposit
 solitarie vinnit pro
 dolore / sed voluntas
 illarum pro tunc est
 libera / Idem Rex pro-
 prie vocabatur voluntas
 et inde ubi vult se /
 convertit / sic et Rex
 in isto ludo trahit ad
 omnem partem / Pari
 forma voluntas mulie-
 ris est quasi girovaga
 ad omnem partem hinc
 inde se transferendo et
 nunquam in eodem
 statu permanendo.

He rode a
big steed of
Asbestos,

and had on
his shield a
Turtle,

showing that
women's love
is everlasting.

¹ semel] fel F. A.

6860

And as a turtill from hir make
 Departeth by no maner weye
 In-to the tyme that he deye,
 And after pleynly he be dede,
 Far wel al Ioy and lustyhede,

6864

Fare wel myrthe and al solace,² — al solace] also lace A.
 For solitary in euery place

<u>The Author.</u>	The turtul playneth euer in woo	
[leaf 298]	That hir make ys thus agoo,	6868
	And lyst nat for his peynes kene	
	To resten in weyes grene,	
	Nor on trees but bareyn	
	For the constreynt of hir peyn:	6872
When women are	Thus women ¹ for verrey dool, ¹ Thus women] Thus for women F.	
	Whan they allone be left sool,	
	They kan nat do but wepe and pleyn,	
	Swich sorwe dooth her hertys streyn).	6876
left by their husbands,	Whan her husbondes be departed,	
	With wo they be throgħ-out y-darted,	
	That for to stynte her mone	
	Ther is no thing but deth allone,	6880
they sorrow,	For they wil deye and nat abyde.	
	Ther grete sorwe they kan nat hyde,	
	Her ioy, her myrthe goth to wrake;	
and dress in black.	They kan nat clothe hem but in blak,	6884
	Al other colours, in certeyn,	
	They han hem in so gret dysdeyn:	
	Rede and white, blyw and grene;	
	Of entent they be so clene,	6888
	They hate al chaungys that be nywe.	
They are as stedfast as a diamond, which goat's blood alone can break.	Ther ys no turtul halfe so trewe	
	As they may iustely make avaunt,	
	For stydfast as a dyamaunt,	6892
	That breketh nat but with gootys blood,	
	Ryght so be they bothe trewe and good	
	And stedfast founde in ther estate,	
	And kan abyde desolate	6896
They wail till men court them again.	Solytarye in gret distresse,	
	In morenyng, and in heuynesse,	
	Ful many day [they] wepe and wayle,	
	Tyl that men of newe assayle	6900
	Her tendernes, and begynme	
	By somme engyne hem to wynne,	
	By grete avys and purveaunce	
	And by longe contynywaunce	6904
	Of seruise for hir trouthe.	
	This causeth women to ha routhe,	

And to take a man to grace,
Rather than detē hys herte arrace,
Of pite and of tendernesse
For to rewe on hys dystresse ;
Of prudence they take hede
That no man be for hem dede.

[leaf 298, bk.]
The Author.
6908 Rather than
see men die,
widows
marry them.

6912

Thoghī [t]he[y] harde as dyamaunt,

Mercy maketh hem plyaunt
For pyte, who that kan aduerte,

Renneth¹ sone in gentyl herte : ^{1 Renneth] ronmeth A.} 6916 Water that droppeth ener in oon

(As Chaucer
says),
"Pity runs
soon in gentle
heart."

Myneth ful depe in-to A stoon,
And castel ys ther non so stronge,

The sege ther-at may be so longe
That at the last yt wil be wonne ;

Ne ther ys noon so large a tonne
That men may wyth a Fauset smal

Devoyden out his lyceour al ;

Nor woman noon so sted[e]fast

That, whan mowrenyng tyme is² past,

6912

² is] y F.

A little tap
will drain a
tun.

She may of mercy and pite

Save and kepe hir honeste,

And forsake hir clothes blake,

And chesen hir a nyw[e] make.

6924

And the sted-
fastest widow

¶ Her aftir the auctour hath descriyved the Meny
on hir syde, he declareth and maketh a descrip-
cion of hys ovne Meyny.

The first[e] povne to specefye,
Whiche that stood on my partye
To make my game stronge and good,
In ordre on the lefte hond stood,
The name of whom to expresse,
Was y-callyd ydelnesse ;
In whos shelde men myghte se
Ful depe y-grave a drye tre
Without[e] lefe, fruyt, or flours,
Lychi as yt hadde be wyth shours
Be made naked and bareyn,
To signyfien in certeyn

¶ Primus pedinus in bello amoris ex parte viri
fuit ociositas que preparat iter ad vitam
voluptuosam / super omnia / unde Ouidius /
Ocia si tollas periere / cupidinis³ arena / Ociositas ergo per arborem
siccam⁴ carentem floribus et frondibus significatur et sibi propriis-
tate adaptatur⁵ //

My first
pawn,
on my left,
was Idleness.
On his shield
was a barren
tree.

³ cupidinis] cupidis A.
⁴ siccam] siccum F. A.
⁵ adaptatur] adoptatur F. A.

6940

[leaf 299]

<u>The Author.</u>	That ydernes, to declare,	
This barren tree showd that Idleness bares a man,	In vertu maketh a man ful bare, And bryngeth in al maner spices Of vnthryfte and [of] al[le] vyees And of voluptuous desires, And yt kyndeleth eke the fyres Of Venus bronde by fals delyte, A man to folowe hys appetyte Thorgh the arwes of Cupide, To set al reson fer asyde.	6944 6948 6952
and kindles the fires of lust in him.		
My 2nd pawn was Sight.	The secounde povne of gret[e] myght [¶]	
On his shield was a big Key,	In ordre next was callyd syght, Which in his shelde, shortly to y-sey, Bare y-grave a large key, To speeefy erly and late : That, as a key vndooth a yate, Ryght so the syght, who kan se, To vices al[le] yiveth entre Throgh hys wyket as porter, And ys the hertys messenger ; And of tresour and Rychesse, Of golde and siluer, in sothenesse, Of semelynnesse, and of beaute, And of al wordly vanyte : The eye, by fals collusion, Ys Rote and chefe occasion.	¶ Secundus pedinus in bello amoris ex parte viri vocatur in gallico Regars / qui pro clave intelligitur . et merito. quia sicut per clavem aperitur introitus domus ita per visum introitus et porta amoris aperitur / visus enim primo presentat cordi delectabilia que sunt in muliere //
showing that Sight opens the gate to all vices.		6960
My 3rd pawn was Sweet- Thoughts.	The thrid[e] povne made and wroght [¶]	6964
[leaf 299, bk.] On his shield was a big Tiger.	I-called was suetnesse of thoght [¶] And in the Frensh Doulz penser, Which at the herf[e] sytte ful ner, Makynge many fair beheste ; And in hys shelde he bare a beste, A Tigre, which that ys so rage And a best[e] most savage, Swyftes[t] to renne for his pray. Whan his foynes be lad away,	¶ Tercius pedinus in bello amoris ex parte viri vocabatur in gallico / Doulz penser qui per Tigridem significatur quod est animal diuersis coloribus et maclulis maculatum / Item veloci- ssime mouetur.
		¶ Et ita mens et cogita- tus hominis specialiter amatoribus / ininde illud / Ouidij velocis- simus mouetur /
		¶ O dens in quantis ani- mis vexatur amantis / Item speculo decipi- tur / sic mens revolutus puleritudinem ² quasi in speculo decipiatur.

¶ The thridde povne.

My 3rd pawn was Sweet- Thoughts.	The thrid[e] povne made and wroght [¶]	¶ Tercius pedinus in bello amoris ex parte viri vocabatur in gallico / Doulz penser qui per Tigridem significatur quod est animal diuersis coloribus et maclulis maculatum / Item veloci- ssime mouetur.
[leaf 299, bk.] On his shield was a big Tiger.	I-called was suetnesse of thoght [¶] And in the Frensh Doulz penser, Which at the herf[e] sytte ful ner, Makynge many fair beheste ; And in hys shelde he bare a beste, A Tigre, which that ys so rage And a best[e] most savage, Swyftes[t] to renne for his pray. Whan his foynes be lad away,	¶ Et ita mens et cogita- tus hominis specialiter amatoribus / ininde illud / Ouidij velocis- simus mouetur /

¹ Item] Ita A. ² puleritudinem] puleritudine A.

	<u>The Author.</u>
He ys deceyved by merours Whichī the hountys for socours	6980
Caste in the way[e] for a treyne ; And lyke, yif I shal nat feyne, Ther ys in this worlde ryghtē noght ¹	
Half so swyfte as ys a thoght, Whichī selde in oon abydeth stable	6984 Nothing is so swift as Thought,
But felwethī thinges ¹ delytable, ¹ thinges] thyng A.	
Swifter also of passage More than any Tigre rage ;	6988
Now thought ys here, and in A while It ys hens a thousande Myle ;	
Ther may on thoghtē be noon arreste : Now in the West, now in the Este,	6992
And where so euer him lyst to be ; Ther ys no maner thyng so fre,	
Nor no thing doth so gret disport To lovers, nor so grete counfort.	6996 or so free.
For thought ² a thousande tyme a day ² thought] though A.	
Ys where he lovethī, who seyth nay ? And ne wer thoght, lovers echon	
Sholde sterue and that anon).	7000 Without it, lovers would die.
Thoght ys her shelde and her dyffence, And thoght hathī most excellencie,	
Bothe at eve and eke at morwe, To save lovers from al sorwe,	7004 It saves them from sorrow,
For the Eye of thynkyng Fleeth with-out[e] more lettyng	
With swyfter wynges and more ryghtē Than dooth any foule of flyght.	7008
For every hour, wher so she be, He wyl his lady oonys se,	
Be she fer or be she nere ; Of look and Eye he is so clere	7012 [leaf 300] and enables a man to see his Lady hourly,
Ther may be made noon obstaile, But, lyke [a] thyng wroght by Myracle,	
Thoght fleeth throgħ wallys and throgħ tours, He sparethī nouther wynde nor shours,	7016 thru walls and towers.
That [ever] wil goon and vysyte Wher as he doth most delyte.	

<u>The Author.</u>	Thought ^t wol be holde ¹ in no prison), Nouther in castel nor doungon);	¹ be holden] beholde F. behelde A.
	Thought ^t kan ^t report[e] the figure, The shappe eke, and the purtreyture, The maner, and the countenaunce, The goodly chere, the dalyaunce	7020
<u>Thought pictures the face and look of a man's lady-love.</u>	Of his ovne lady dere, Be she fer or be she nere; Thought hath ^t so moche suffysavnce.	7024
<u>But mirrors of false pleasure</u>	But merours of fals plesavnce Make him stynten ofte sythe, Let him that he go nat swythe Throgh deceyt of apparence, Which ^t doth to love gret offence,	7028
<u>deceive him.</u>	Deceyved oonly by wenynge And by fraude of supposynge. Whan myshap guyeth ^t so his Rother To take oo thing for another, Than ^t as a Tigre he ys repeyred And of his pray eke disespeyred.	7032

¶ The fourthe povne.

<u>My 4th pawn</u>	Next by the povne of thinkyng, So counfertable in al[le] thing, Ther stood a povne of gret renoun Callyd delectacion.	7040
was Delectacion.		

[From leaf 300, back, to leaf 305, back, are blank pages, probably for the remainder of this poem. Leaf 306 begins thus:—

How a Loner prayseth Hys Lady.]

[Title in the Table on leaf 2, back:—

“The booke of þe Autoure how he plaid at }
þe Chesse and was mated of^t a Feerse.”]

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covertly, adv. secretly, 4023.
craft, s. occupation, 2999; skill, art, 1661, 1668, 5838, 6043.
crafty, adj. skilful, 2296, 2854, 5883; skilfully worked, 6045.
cravmped, unnaturally compressed, 3653.
cresaunt, adj. increasing, 6163.
crestyd, p.p. having a crest, 3621.
cristalyne, adj. like crystal, 5718.
crope and rote: the whole plant, 136, 6281; *nouther crop nor rote*: nothing at all, 2743; *on crope or rote*: anywhere, 6303.
croppis, s. pl. summits, tops, 2732.
cure, s. diligence, care, 33, 549.
curious, adj. wonderfully made, 5120, 5303.
cursydnesse, s. wickedness, shrewishness, 6521.
curteys, adj. courteous, 2114, 3465.
cynetys, s. pl. [O.F. chienettes], swans, 1241.
cytolys, s. pl. [O.F. citoles], small dulcimer, 5583.
cytryne, adj. citron-coloured, 3853.
- d**
- dalyanee*, s. conversation, 2232, 6576, 7024.
daunger, s. disposal, bondage, 6424.
darnee, v. — *on hir ryng*: follow her command, 3255.
daunte, v. tame, subdne, 5365.
debat, s. war, strife, 1083.
debate, v. quarrel, 4993.
decert, s. reward, 2199.
deceyvable, adj. deceitful, 4045.
dees, s. pl. dice, 2404.
delys, s. delight, 2547.
demeyne, s. possession, 2017.
- demonstracion*, s. outside appearance, 3927.
demurely, adv. cautiously, 5850.
departen, v. divide, 5392; p.p. divided, 1774, 3874.
despite, s. spite, hatred, 2868.
destane, s. destiny, 4759.
dever, s. duty, 1431.
devis, s. judgment, opinion, 977, 1095, 1959, 2090.
deroyde, short for *deroyded*, p.p. devoid, not possessing, 5031, 6313, 6504.
deroyden out, v. draw out, empty out, 6924.
deryle, v. describe, explain, 2723; divide, 5392.
deynous, adj. fierce, scornful, 1502, 1919.
discomfyture, s. grief, 1066.
disconfiture, s. defeat, 4898.
discordanee, s. discord, 4741.
disespeyred, p.p. put out of hope, 7038.
disgesely, adv. strangely, in a quaint manner, 3645.
dispense, s. (distribution of) money, 3339.
dispeyred, p.p. bereaved, without hope, 1318.
disposen, *dyspose*, v. make disposed, 1509; restore, 5738.
disposicion, s. general disposition of character, 3508.
dispreyse, v. blame, disapprove, 819.
distemprid, p.p. furious, 3404.
disuse, s. cessation of practice, 5913.
dolerouse, adj., O.F. douloureux, 3612.
donne, adj. dark, 6200, 6529.
doo, s. doe, 3727.
dool, s., O.F. doel, 3997, 4040.
doom, s. judgment, 1963, 1988.
double, adj. double-sexed, 3888.
doublenesse, s. duplicity, 3477; state of being double-sexed, 3880.
dovetes, s. pl. sweet-sounding pipes, 5590.
doute, s. fear, 2763.
dracuen, v. go, move, 3050; turn, 3337; come, 5845; *drow*, 3 pl. pt. moved, 5788.
drede, s. doubt, 695, 1203.
dredful, adj. timid, 3728; dangerous, 4041.

- dresse*, v. direct, 694.
dyvers, adj. extraordinary, singular, 5338, 5574, 6850; *dyuers of chaungyng*: changeable, 5352.
- e**
- ease*, s. delight, 4541.
eban tre, s. ebon tree, 2789.
ebbys, s. pl. low tides, 4617.
effeccion, s. realisation of an intention, 4621.
cmbrowde, p.p. adorned, 3756.
empeyred, p.p. made worse, 1317.
emprise, *empryse*, s. enterprise, 3586, 4126, 4225; determination, 5430.
emprynte, *enprynten*, v. fix, imprint, 1183, 6414.
enbataylled, p.p. embattled, 2655.
enbraee, v. behold, 3630, 3838.
enchace, v. chase away, 1304.
encline, v. obey, 259; give way, 1526; bow, 2875.
encombe, v. encumber, 1784, 2415, 3614.
encrese, s. profit, advantage, 470, 500.
endure, v. last, remain, 168, 1190, 1484.
endyte, v. write, relate, 1038, 1757.
enforcen, v. endeavour, 146.
engendrure, s. *membres of* —: organs of generation, 1300, 1446.
engyn, s. contrivance, 2341, 3169.
engynors, adj. cunning, artful, 3429.
enlayed, p.p. entangled, ensnared, 3123.
enprented, *enprinted*, p.p. imprinted, 6127, 6140, 6438.
entaylle, s. shape, 350, 1801, 4269.
entaylled, p.p. carved, 2656.
entencion, s. intent, 843.
entendement, s. reason, 757.
entent, s. mind, 5, 365, 679, 1789; opinion, 2069, 2094, 2149; intention, 18, 442, 502; intent, 617, 830; will, 2149, 2192; of intent: of intention, 1812; general meaning, 651, 1598.
ententive, *ententyf*, adj. attentive, 199; anxious, 577.
erecte, adj. uplifted, raised, 394.
ermyn, s. ermine, 2836.
escape, v. get out of, escape, 3517.
- eschewe*, *eschive*, v. avoid, 504, 714, 856, 883.
estate, s. rank, class, profession, 1907, 1929, 2149; state, 2942; pl. condition, 1692; estates, 1890.
estrys, s. pl. interior, locality, 5627, 5758.
- etike*, s. [O.F. *etique*], impatience, 6489.
- ewre*, s. fatal ewre: misfortune, 1445; good ewre: good luck, 2880.
- ewrons*, adj. successful, 1084, 5190, 5308.
- example*, s. model, 324.
- except*, adj. expert, 1659; prep. except, 6144.
- exemplarie*, s. example, 360.
- expert*, adj. expert, 5835.
- exprese*, adv. expressly, plainly, 6475.
- f**
- prime face*: the first glance, 27, 3905, 3950.
- facounde*, adj. eloquent, 1657.
- fudeth*, 3 ps. sing. becomes dark, 6200.
- fuge*, s. bragging, swindle, 2801, 3811.
- faile*, s. *withouthote faile*: sans faille, 95, 155.
- faile*, p.p. advanced, 343.
- fals*, adj. unlawful, 4306.
- falsly*, adv. unjustly, wrongfully, 4298.
- falwe*, adj. fallow, yellowish, 5199.
- fantasye*, s. opinion, 2068, 2126, 5706; fancy, imagination, 4747, 5036.
- farsed*, p.p. crammed, filled, 3359.
- fatal*, adj. bringing death, fatal, 1248, 1270.
- fauiset*, s. faucet, 6923.
- fante*, s. fault, 6188.
- fauchon*, s. O.F. falchon, 1802.
- faylle*, s. doubt, 1022.
- fees*, s. pl. estates, cities, 3038.
- felle*, adj. very dangerous, 3435, 3717, 4131.
- felle*, s. fill, 6482.
- fere*, s. mate, 5206.
- ferforth*, adv. far, 837; *so* —: to such a degree, 5885.
- fers*, s. queen at chess, 9, 6596.
- fers*, adj. fierce, 2761.

- fersly*, adv. fiercely, 3579.
fet, p.p. brought, 5305.
feyne, v. pretend, 178.
filie, s. fil, enough to satisfy want or desire, 63.
fix, p.p. used as an adv., steadily, 2900.
flees, s. fleece, 3528, 3544, 4607.
fleshlyhede, s. sensual pleasure, 5058.
floure, v. flourish, 6541.
floutys, s. pl. [O.F. fleutez], flutes, 5592.
flytte, v. move, flit, 6336; p.p. *flytted*, removed, 2988, 5396.
fon, s. pl. enemies, 1195.
foreyn, adj. [O.F. forain] unessential, 703; superficial, 734; illegitimate, 1650; *sekenessys foreyn*: diseases acquired from without, 5177; sometimes used in opposition to ideal, abstract, 5860.
forderked, p.p. darkened, 736.
forfete, s. wrong, 4701.
forour, s. fur, 2835.
fors, s. *they gef no —*: they did not care, it was nothing to them, 3218.
fortune, s. of —: by chance, 5551.
for-yetylnesse, s. forgetfulness, 5914.
fosterynge, s. nourishment, 1639.
founed, p.p. infatuated, enchanted, 3658.
fornes, s. pl. fawns, 6978.
franchyse, s. privilege, 2984.
fray, v. terrify, frighten, 3716.
fre, adj. generous, liberal, 2675, 4555.
freel, adj. frail, 3253.
frendelyhede, s. kindness, 2884.
fressh, adj. fresh, fine-looking, 432, 621, 812.
fret, p.p. set, adorned, 141, 1400, 3756; 3 pt. sing. gnawed, 6483.
fretting, p. ps. devouring, greedy, 6480, 6490.
frosty, adj. hoary, 1438.
frowarde, adj. disagreeable, 4966; ungracious, 4988.
fuglyfe, adj. fugitive, timid, 6699, 6708.
fulle, s. fulness, 6198.
fulsomnesse, s. copiousness, excess, 128.
fymally, adv. in conclusion, 663, 776, 894, 1099.
fythels, s. pl. fiddles, 5579.
- g**
- gentillesse*, s. noble kindness, 482.
genterye, s. kindness, magnanimity, 5992.
gery, adj. changeable, 1519, 3512.
geterns, s. pl. [O.F. ghisternes], kind of guitar, 5581.
geyn, s. chance, advantage, 3518.
geyn path: convenient path, direct path, 2725.
gomme, s. gum, 5156.
goodly, adj. kind, 486; adv. kindly, 501.
goodlyhede, s. kindness, 6460.
goodyest, adj. sup. most excellent, 2358.
gouernance, s. providence, 1187; demeanour, manner of action, 1602, 3150, 5362.
gouernaylle, s. steering, 3661.
grace, s. pleasure, 2594; favour, 6781; of —: may it please you, 470.
gracionise, adj. agreeable, 94, 154, 176, 975.
grene, adj. young, 6165.
grenaunce, s. complaint, 2923.
grounde, v. refl. to base one's opinion upon, 4684.
gryffon, s. griffin, 3653.
gnerdon, s. reward, 506, 593.
gyle, s. guile, treachery, 3895, 3976.
gyn, gynne, s. contrivance, 49, 1917.
gynnyng, s. beginning, 651, 675, 3353.
- h**
- haboundeant*, adj. abundant, 1315.
habounde, v. abound, 1324; adj. abundant, 367, 5100.
hap, s. chance, luck, 2231, 2960, 6781.
hardy, adj. bold, 1518, 3543.
hauneth, 3 pr. sing. dwells, 2579.
haurite, s. abode, 3891.
haucteyn, adj. proud, 5287.
hest, s. promise, 4537.
hewe, s. colour, 98, 138, 150, 234.
hewed, p.p. coloured, 115.
hidouse, adj. turbulent, dreadful, 957.
highte, pt. sing. was named, 1881.

holde, s. enclosed place, 4148, 5642.
homager, s. one who renders homage, 4864.
honeste, s. of *honeste*, for honour's sake, 1175.
honourable, adj. meritorious, 591.
hore, adj. hoar, hoary, 950, 1307.
host, s. host, 4715.
hostage, s. residence, abode, 4489.
hostel, s. inn, 4715.
hosterye, s. hostel, 4720.
hyndryng, s. blame, harm, 23; damage, trouble, 4221.

i

ilke, adj. same, 73, 931, 1229, 1709; *thilke*: that, 855.
importable, adj. insufferable, 3356.

j

janglen, v. chatter, 5382.
joynt, s. out of — : wrong, out of joint, 1107, 2939, 3016.
joynites, s. pl. jointings, 6094.
joynynge, s. joining, 6101.

k

kachchen, v. get, have, 5828.
karf, 3 pt. sing. cut, 3994.
karol, s. a dance accompanied with singing, 5245.
kepe, s. heed, notice, 6225.
kerchef, s. [O.F. couvrechef], a head-dress, 1575.
knet, p.p., see *knyt*.
knowlychynge, s. intellectual power, 689.
knowyng, s. understanding, 1157.
knyt, p.p. joined, knit together, 2035, 2289, 4169.
konnyng, *kunnynge*, s. knowledge, skill, 318, 355, 410, 981.
konyngly, adv. skilfully, 2398.
kore, s. core, 3929.
kynde, s. nature, 254, 462, 860; natural bent or disposition, 103, 144, 165, 712, 1251, 2306; kind, species, 302, 390: quality, 86, 5447: of — : naturally, 304.
kynde, adj. kind, 1648.
kyndely, adj. natural, 121, 1465, 6052; constitutional, 5177; natural, 5265.
kyndenesse, s. kindness, 1654.

kynrede, s. kindred, family, 1033, 1352.
kyrtel, s. kirtle, 2826.

l

lace, s. snare, entanglement, 3517.
lake, s. a kind of white linen, 3941.
lake, v. blame, dispraise, 5229; p.p. blamed, 5672.
lappe, s. edge of a garment, 4633.
large, adj. liberal, bounteous, 1498, 2675; large, 2721; *large conscience*: wide conscience, 3496.
largesse, s. abundance, 4357.
lasser, adj. comp. smaller, less, 4930.
laxatif, s. laxative, 3439.
lefte, p.p. left, 2703; 3 pt. sing. remained, 899.
lesse, adj. minor, 552.
lesson, s. description, account, 1535.
let, v. oppose, 6817.
let, s. let, hindrance, delay, 5875.
lettyng, s. hindrance, 7006.
lere, adj. pleased, 1063.
lere, v. rely, 2219.
leve, s. permission, 4731; leave, 4774.
levyng, v. s. opinion, belief, 2216.
linnes, s. pl. offspring, young, 169.
lokkyis, s. pl. locks of hair, 1307.
longeth, 3 pr. sing. belongs, 6170.
loodmanage, s. pilotage, 6058.
loos, s. praise, 4810.
lothe, adj. loath, 1063, 2254.
lothe, v. loathe, detest, 85.
lonlyhede, s. Lat. mansuetudo, mildness, 6255.
lonlymesse, s. gentleness, gentle breeding, 4558.
lornesse, s. lowness, 1501.
lorte, v. bow, 5280.
luere, s. lucre, gain, 1335.
lunatyke, adj. affected by the moon, lunatic, 6177.
ture, v. allure, 5377.
lust, s. desire, 67, 4965; delight, satisfaction, 2603; lust, 3189, 3351.
lustes, s. pl. wishes, 2275; lusts, pleasures, 3357.
lustely, adv. pleasantly, 275, 2397.
lusty, adj. pleasant, 101, 126, 159, 180, 433, 920; joyous, happy, 93; adv. pleasantly, 115.
lustynesse, s. sensual pleasure, 3203.

lych, adv. alike, 100.
lyye, adj. *lyge man*: vassal, 2352.
lyppart, s. leopard, 3494.

m

maut, adj. checkmate, 10.
maute, v. checkmate, 5922, 5924.
maitresse, s. mistress, 255.
make, s. wife, 165.
malliable, adj. capable of being shaped by beating, 6814.
man, s. servant, 3291.
manace, v. threaten, 371, 3365.
maner, s. kind, 173.
marchedyse, s. the trade of merchants', 1690.
massife, adj. thick, 2730.
matynge, s. becoming checkmate, 46.
maugre, prep. in spite of, 375, 1484.
maue, s. maw, stomach, 6478.
mayde, *mayden*, s. maid, 151, 2357, 2597.
mede, s. reward, gift, 4348, 4874; payment, 6248.
medil, s. waist, 1566.

mene, s. means, 4086; middle way, 4172, 4194, 4680, 6339, 6345; tendency to keep the middle way, 6350.

mene, adj. middle, 4667.

menye, s. company, 5795.

menyver, s. miniver, 2836.

meredes, s. a game, nine men's morris, 2404.

merlyon, s. merlin, 4322.

merrelous, adj. strange, marvellous, 3372, 3380, 4466.

messayere, s. messenger, 1672.

mesure, s. plan, 58; moderation, 134.

mete, adj. able, fit, 2197.

metre, s. metrical work in opposition to prose, 25.

meyne, s. company, 2663; *meyny*, *meyn*, *meyne*, set of chess-men, 6002, 6005, 6023.

mone, s. complaint, 900.

mood, s. anger, 6715.

mortal, adj. fatal, death-bringing, destructible, 3134, 3406, 3418.

morwenyng, s. morning, 458.

motles, s. plur. coloured spots, 117.

muse, v. wonder at, 1373, 2893.

myddys, adv. in the midst of, 5197.

myn, s. mine, 6080.

myneth, 3 pr. sing. makes a hole, 6918.

mymstraleye, s. music, 5569.

mys, adj. wrong, amiss, 40.

mysventure, s. misadventure, mishap, 4153, 4238.

myswrought, p.p. done wrong, 2930.

n

name, s. reputation, 5832.

natyrite, s. birth, 1454, 1609.

nony, for the — [O.E. for *ðām ānēs*]: for the nonce, for the occasion, 3113, 6032.

norture, s. recreation, 988; nourishment, 1630; good manners, 6463.

notys, s. pl. tunes, 3672, 5575; notes of a song, 5205.

noyous, adj. troublesome, 3959.

o

obeysaunce, s. *vnder hir obeysaunce*: under obedience to her, 1485.

observances, s. pl. observations, attention, 197; ceremonies, 5039.

odible, adj. noxious, 715.

of, prep. on account of, for, 4113, 4114.

operation, s. effect, 4013.

or, conj. ere, 28, 361.

ordayned, p.p. prepared, 6141; supplied, 6150.

ordeyn, v. provide, 2295; v. refl. prepare one's self, 5956; *ordeyned*, p.p. arranged, ordered, 5028; provided, 3509?.

ordynance, s. arrangement, 6590.

orient, adj. eastern, of a superior kind, 5745.

outerly, adv. entirely, 2885.

ouersprad, p.p. covered, 109.

ombre, s. the nuber bird [Scopus umbrella], 1242.

p

pappes, s. pl. breast, teats, 1643.

papphe, v. paint, 1368.

parage, s. rank, kindred, 3130.

parcel, s. part, 562, 6039.

pardurable, adj. everlasting, 570, 730.

passage, s. way, 616.

- passyng*, adv. extremely, 1097, 1216, 1411, 1538.
passyng, adj. passing, 681; great, 1687; excellent, 6525.
passyngly, adv. extremely, greatly, 264, 1302, 1352.
pensifhede, s. melancholy, 2584.
percynge, persyng, adj. piercing, 216, 221, 5386.
pere, s. peer, equal, 2592.
peregalle, adj. fully, equal, 16, 1738.
pereles, s. pearls, 2848.
pereles, adj. peerless, 3686.
perfyt, perfyte, adj. perfect, 578, 750, 754, 2808; exceedingly good, 4367.
perse, adj. of Persian dye, light blue, 1730, 4019, 5746.
persing, adj. piercing, 5386; v. pierce, 5440.
perturbaunce, s. trouble, 5326.
pertynt, adj. that which is necessary, belonging, 2292, 5157, 5449.
pervers, adj. bad, 642.
pes, s. peace, 786, 1492, 1884.
peyse, s. pondus, 1666.
phane, s. vane, 6180.
physike, s. physic, 5157.
pile, s., O.F. pité, 836, 6749.
pithe, s. pith, 740; value, excellence, 4882.
platly, adv. plainly, simply, 1480, 1862.
play, s. music, 1762.
play, v. refl. divert or amuse oneself, 5237.
plente, s. fulness, 5574.
plesaunce, s. pleasure, 189; pleasure, profit, 713; pleasing behaviour, 2809.
pley, v. play, 5012; p. pres. 5200.
pllicable, adj. bending, pliant, 6813.
plyaunt, adj. pliant, 6914.
plye, v. bend, 6810.
plyte, s. condition, 3668.
pokokes, s. peacocks, 1427.
pompose, adj. pompous, 3070.
port, s. bearing, mien, 5406.
porter, s. female porter, 2671.
porteresse, s. female porter, 2615.
portreyture, s. set of drawings, 357.
pose, s. [O.E. geposu], cold in the head, 6642.
- porne*, s. pawn, 6160, 6203, 6206; plur. 6155, 6587.
porste, s. power, 1685.
poynit, s. house of a chess-board, 6074; plur. 6044, 6093, 6100.
practyke, s. practice, 5568.
prerogatyf, s. prerogative, advantage, 6444.
preserer, v. remain, 4441.
presse, v. step forward, 5129.
prevites, s. pl. secrecy, 4880.
prevy, adj. covered, 740.
pricken, v. incite, 92.
pris, s. prize, 5908.
private, s. secret art, 6107.
professed, p.p. used as an adj., bound by oath or vows, having publicly joined a profession, a religious order, etc., 2694, 3450, 3683, 6270.
profoundly, adv. deeply, earnestly, 628.
profre, s. offer, 2308, 2311.
properte, s. quality, inclination, 6169.
pronde, adj., O.F. fier et orgueilleux, 3679, 3714.
proryde, v. refl. protect oneself, 3556.
prowe, s. profit, 2945, 3734.
proxesse, s. prowess, valour, 1516, 3566, 4475.
pushed, p.p. polished, 2851, 5766, 6080.
pymet, s. wine with a mixture of spice or honey, 3398.
pyn, s. pin, 2952.
- q**
- queynt*, p.p. put out, 6637.
quiète, s., O.F. qviete, 2198.
quytl, p.p. acquitted, rewarded, 2354.
- r**
- rage*, s. passion, 2364, 2460, 3289, 4274; adj. furious, 3662, 4133, 4222, 4363, 6975, 6988.
rake, s. throat, 6488.
ramage, adj. wild, 2858.
rammysh, adj. like a ram, 3378.
raucour, s. malice, 1955.
rape, s. haste, 1664.
raskayl, s. vulgar herd, 2590.
rathe, adv. before, 5043.
rauenous, adj. greedy, 6479.

- carished*, p.p. enjoyed, 5094.
raylle, v. provide, adorn, 2561.
rebukyng, s. disgrace, 580.
rede, s. advice, 869, 2055, 2627.
refnit, s. help, hope of safety, 2381.
reyalye, s. authority, 3068.
reioysse, v. make rejoice, 103; enjoy, 1939; v. refl. feel glad, 189.
rekkeles, adj. careless, reckless, 1953, 3732, 4111.
relente, v. melt, 4179.
religion, s. religious order, 2844, 3248; laws of a religious order, 2696.
remenaunt, s. rest, 6077.
repair, s. walk, journey, 952.
repenete, v. refl. repent, 4470.
repeyred, p.p. kept back, 7037.
reserved, p.p. observed, kept, 1100.
resorte, v. return, 6234.
respite, v. delay, 517; s. delay, 5967, 6489.
restoratif, adj. restorative, 6443.
restreyn, v. hold, embrace, 3846; restrain, 5643.
retentif, s. memory, 3735.
revel, v. be active as a minstrel, 2396.
reire, v. have pity, 6910.
reyme, s. rein, 2263.
reyme-boue, *reyn-boue*, s. rainbow, 6276, 6300.
roke, s. rook or castle at chess, 6738; plur. 6717, 6724.
roo, s. roe, 3728.
roof, 3 pt. sing. stabbed, 3980.
rote, s. by *rote*: by heart, 2393.
rother, s. rudder, oar, 7035.
route, s. rout, company, number, 1426, 3226, 5233, 5279, 5526.
routhe, s. a pity, a sad thing, 3107, 3987; compassion, mercy, 6905.
ronne, v. whisper, 4583.
rove, s. a-*rove*: in a row, 6023.
ruff, adj. plain, openly known, 1287, 1879.
ryghtful, adj. righteous, 851.
ryhtwisnesse, s. justice, 836, 1198.
rycle, s. rule, 3136.
- s
- salt*, adj. salt, 1458.
sanatif, adj. healing, wholesome, 5150, 5185.
- sapience*, s. wisdom, 1044.
savage, adj. savage, 2857, 3680, 3694.
savtre, s. psaltery, a kind of harp, 3635.
searcste, s. scarcity, 1314.
sclaunder, s. disgrace, scandal, 6737.
scole, s. school, discipline, 3208.
scripture, s. literary work, 34, 45; inscription, 5694.
se, s. seat, 1297.
secre, adj. covered, secret, 732, 1675.
seelys, s. pl. seals, 6130.
sely, adj. good, kind, 6820.
semelynesse, s. gracefulness, comeliness, 321.
sene, adj. visible, 332, 4017.
sngle, adj. without company, forsaken, 3225.
sensitif, s. [O.F. li sens], perception through the senses, 733.
sentence, s. meaning, 35, 473; judgment, 1962; sentence, decree, 6645; general meaning, 79, 403, 515, etc.
sere, v. to become dry, wither, 2736.
serpentyne, adj. resembling a serpent, 4038.
servage, s. servitude, 1795.
set, p.p. determined, 2251; fallen, placed, 3201, 6175.
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shapen, v.; *shapell him*, 3 ps. sing. intends; *shoop*, 3 pt. sing. provided, worked, 5873.
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shent, p.p. scolded, punished, 807, 5960.
shewyng, p. ps. appearing, 6278.
shroude, v. clothe, cover, 353.
skorneth, 3 ps. sing. deludes, 3394.
skye, s. cloud, 1007; pl. 6200.
skylle, s. a reasonable thing, 765; reason, 2994.
sleight, s. contrivance, sleight, 1917, 2158; plur. devices, 3277.
slough, 3 pt. sing. destroyed, 148.
slouthe, s. sloth, 461, 472.
slyper, adj. light, unscrupulous, 3295.
smotry, adj., O.F. laide, dirty, 3791.
socour, s. relief, help, 3851.
solace, s. amusement, diversion, 2386, 2516, 2859.

- solace*, v. indulg: in diversion or pleasure, 3537.
soleyn, adj. solitary, uncouth, 1504.
sondry, adj. various, 98, 109, 116, 534, 707.
sool, adj. alone, 2703.
sore, adv. sorely, 6483.
sothfastnesse, s. truth, 69, 181.
sotil, *sotyle*, adj., O.F. *soubtile*, 710; cunning, 1917; very fine, 1150; excellent, 1393.
sotyltee, s. cunning, 3567; plur. subtily, skill, 1700; difficult questions, 2429.
space, s. space of time, 291, 5050.
spede, v. make prosperous, 1154; *sped*, p.p. sped, 4135.
spere, s. sphere, 270, 276.
spere, s. spear, 1196.
spices, s. pl. species, 6945.
spoote, s. defect, 332.
spouse, s. husband, 153.
stampe, s. pl. [O.F. *estampiez*], a kind of dance, 5573.
stellefyed, p.p. received into heaven and there glorified, 6454.
sterre, s. star, 118.
sterred, p.p. covered with stars, 114.
sterry, adj. starry, 5116.
sterve, v. die, 6676.
stille, v. drop, 6307.
stoor, s. store, possession, 3199, 3259.
strem, v. press, vex extremely, 6876.
streyt, adj. tight, 6337.
stryf, *stryve*, s. strife, doubt, 697; struggle, 768; hesitation, 6831.
stynte, v. shut, stop, 1954, 6879, 7029.
subjet, adj. subordinate, 6133.
substaunce, s. *in substaunce*: an expletive phrase with no distinct meaning, 645, 688, 894.
suasion, s. persuasion, 1994.
subiecion, s. governance, 5281.
subtil, adj. skilful, ingenious, 49.
suifsaunce, s. contentment, 190.
surcote, s. upper coat, 1392.
surplusage, s. the rest, 4768; surplus, 6341.
surquedons, adj. proud, over-confident, 5287, 6694.
surquedye, s. arrogance, presumption, 2581, 6570.
surquidrie, s. over-confidence, 2452.
sustene, v. endure, 3570.
swarte, adj. O.F. obseure, 3791.
sveren, v. affirn by oath, 6827.
swin, s. pl. pigs, 3428.
swythe, adv. quickly, 5812.
syght, s. expression, condition, 396.
sykernesse, s. steadfastness, confidence, 6193.
sythe, s. *ofte sythe*: oftentimes, 768, 2314, 3320; *many sythe*: often-times, 772, 3211.
syce, v. follow, 503, 660, 1426; attain, 586; step forward, 1387; *suede*, 3 pl. pt. followed, 5536.

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tables, s. pl. the game of "tables," 2404.
tacheis, s. defect, 6183; *tachehis*, pl. manners, 3798.
taketh, 3 ps. sing. puts on, 155.
talent, s. inclination.
tamyd, p.p. ventured, undertaken, 5636.
tapite, v. cover, 2766.
taruge, s. flavour, 3812, 3931; natural disposition, 3943.
taraged, p.p. disposed, 3378.
tarye, v. delay, 4467.
tempred, p.p. tempered, 1808.
temprure, *temperrure*, s. quality of a tempered metal, 1191, 5477.
teine, s. grief, trouble, 4084, 4351, 5204, 5328, 5803; hate, 4314.
throwe, s. short space of time, 2455, 2673.
thrust, s. thirst, 68.
to, prep. before, in presence of, 220.
tonne, s. cask, 50.
touchie, v. *touchinge*: quant à, 251, 315, 347, 407, 1464, 1539, 2091, 2278, 2974, 2982, 3301.
touns, s. pl. musical notes, 5211.
truce, s. trace, steps, 2107, 2206.
trurayle, s. labour, 610.
treble, adv. threefold, 3648.
tresourere, s. a female treasurer, 1363.
trespace, s. *put in trespace*: accuse, 6771.
treyne, s. trap, 6734; pl. 3599; delay, 6981.

trewē, s. compliance, 639; fidelity, 5576.
triacle, s. remedy, especially against poison, 3414.
trouble, adj. troublous, not clear, 3887.
trumpes, s. pl. [O.F. *trompez*], trumpets, 5589.
trumpetes, s. pl. small trumpets, 5589.
tusshes, s. pl. tusks, 3699.
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variaunt, adj. varying, 1551.
varie, v. deviate, 6631.
vayllable, adj. valuable, 948.
vegetatyve, adj. quickening; *vertu vegetatyve*: virtus vegetativa, 2747.
venemyth, 3 ps. sing. poisons, 3391.
venym, s. poison, 3651.
venymous, adj. poisonous, 3405.
ver, s. spring, 187.
verray, adj. very, real, 80, 112, 182.
vertu, s. gift, faculty, 687, 692, 698, 716, 721, 767, etc.; quickening power, 920; magic influence, property, 1741, 1769, 6035, 6038.
resture, s. clothing, 347, 1144.
rileyn, adj. rude, base, 1508.
vileyns, adj. villainous, 3800.
vnouth, adj. strange, 1987, 2391, 2751, 4880; uncommon, striking, 4519, 5339.
rnchap, s. misfortune, 5494.
rnknet, p.p. untied, 3202.
vnleful, adj. unlawful, 3189.
vneethe, adv. scarcely, 1327; almost, 1334, 3132; *vnnethis*, adv. scarcely, 2148.
rnthryfte, s. folly, 6946.
entweyne, adv. in twain, 1774.
vntwyngen, v. unwind, 1252.
vnwar, adj. unexpectedly changing, 6181.
rnwarily, adv. unexpectedly, 4077, 5355.
unwist, adj. without being known, 5355.
vnveie, v. unveil, 18.
royde, v. avoid, 6340, 6615; p.p. removed, 1208.
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walyre, s. value, 2812.
wanse, v. decrease, 6187; 3 ps. sing., 6197.
war, adj. aware, 804, 2241.
wardeyn, s. guardian, 2604.
warrys, s. pl. knots, 5428.
warering, p. ps. to be undetermined, irresolute, 2901.
wede, s. garment, 1934.
wende, pt. plur. supposed, 3777.
wene, s. doubt, 1319.
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wewe, v. become, 5506; 1 sg. pt. became, 5697.
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whilom, adv. once, 3685.
whily, adj. wily, artful, 2758.
white, s. blame, reproach, 6768.
wilde, adj. *wilde fire*: violent fire, 3802.
wilful, adj. unreasonable, obstinate, 463, 3254.
wifly, adv. voluntarily, 6831.
willed, p.p. willing, 3158.
wonder, adv. extremely, 813.
wont, adj. accustomed, 3023; usual, 3140.
worshippe, s. reputation, 3333, 3342.
wrak, s. wreck, destruction, 5426.
wrake, s. vengeance, persecution, 1451.
wrechchednesse, s. misery, 4752.
wreke, v. avenge, 369.
wrynkled, p.p., O.F. *tissu*, mazy, 3607.
wylfulness, s. wilfulness, 2244; thoughtlessness, 3316.
wympled, p.p. wearing a wimple, 2837.
wynne, v. get, gain, 739.

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y-burled, p.p. pierced, 6878.

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<i>yfostred</i> , p.p. nourished, brought up, 1633.	<i>ypocras</i> , s. a kind of cordial, 3398.
<i>ylche</i> , adv. equally, 1381.	<i>yssed</i> , pt. sing. went out, 3553.
<i>y-meint, meint</i> , p.p. mixed, mingled, 982, 3368.	<i>y-schent</i> , p.p. destroyed, ruined, 3758.
<i>ymde</i> , adj. azure-coloured, 1400, 4019.	<i>y-tempred</i> , p.p. mixed, 3403, 5514.
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APPENDIX.

SPECIMEN PASSAGES FROM THE TEXT OF THE
ÉCHECS AMOUREUX.

(From the MS. O. 66 in the Royal Library at Dresden.)

THE following specimen passages from the hitherto unedited original of Lydgate's poem are already given in my book on *Les Échecs Amoureux*. But nevertheless I have thought it well to print them again here, and this for two reasons: first, the reader may be glad to have the opportunity of making some acquaintance with Lydgate's source without being compelled to have recourse to my *Échecs Amoureux* or the 2nd volume of this present edition; and secondly, because my last collation of the Dresden MS. brought to light some inaccuracies in the earlier transcription which I am now able to avoid. A list of these errors with the proper corrections may also be found in *Englische Studien*, vol. xxviii, p. 310–312.¹

1. Description of spring. *Échecs Amoureux*, p. 230 ff. *Reason and Sensuality*, l. 87 ff.

Estoye en assez grant delit Fol. 1a.
 Une matinee en mon lit
 Ou doulz printemps delicieus
 Cest le temps sur tous gracieux
 Qui toute plaisirance appareille
 Ou la nuit au Jour est pareille
 Cest la dounce saison nouuelle
 Ou toute riens se Renouuelle
 Et Resioist aucunement
 Si quil appert communement
 Es herbes qui de la terre yssent
 Et qui croissent et se nourrissent
 Et font mainte fleur merueilleuse
 Dont la terre est si orgueilleuse
 Et si se cointoye et se pare
 Quil samble quelle se compare
 Au ciel destre mieulx estellee Fol. 1b.
 Pour ce quelle est emmantellee
 De son verd mantel pincle

Quelle voit ainsy estele
 De tant de flourettes plaisans
 Plus cler questelles Reluisans
 Les Arbres aussy (se) Reuerdissent
 Et font fueilles et se flourissent
 Pour fruit porter en la saison
 Tel quil doinent selon Raison
 Li fleume aussy et les fontaines
 Se Renouellent en leurs vaines
 Et commencent habondamment
 A croistre et courre Radement
 Et grant proufit au monde font
 La naige se degaste et font
 Li airs sadoulcist et atempre
 Si quil ny a ne tart ne tempre
 Ne trop chaleur ne trop froidure
 Pour le soleil qui par mesure
 Ses Rais a la terre presente
 Zephyrus voulentiers lors vente

¹ The corrections of H. Spies in *Englische Studien*, vol. xxvii, p. 439 ff., are inaccurate.

Qui fait Resoir les flourettes
 La rousee sur les herbettes
 Y descend aussy voulentiers
 Dont Il est souuent bien mestiers
 Pour ce voit on rire les pres
 Et tout Reuerdir loingz et pres
 A brief parler toute semence
 A esmouuoir lors se commence
 Et veult de la terre yssir hors
 Pour luneur qui habonde lors
 Et la chaleur amesuree
 Dont la terre est moult honnouree
 Ainsy se cointoye la terre
 Et sesforce ou printemps de querre
 Tous ses plus beaulx aornemens
 Pour mieulx moustrer aux elemens
 Et au ciel qui tournoye au tour
 Sa grant beaulte et son atour
 Comme fait la Josne puchelle
 Qui pour sambler estre plus belle
 Et plus gente et plus gracieuse
 Le Jour quelle est nouuelle espeuse
 Sappareille et Raisons le veult
 Le plus noblement quelle peut
 Aussy samble Il que faire vueille
 La terre qui adont sorgueille
 Pour la doulchour quelle est sentans
 Au Renouuellement du temps
 On voit aussy les oyselles
 Plus mignos et plus genteles
 Et demener plus grant Reuel
 Pour la doulchour du temps nouuel
 Qui mue leur condicion
 En meilleur disposicion
 Et pour ce meismez le samble
 Se Raparient Il ensamble
 Et font leur nidz moult soubtilment
 Par naturel enseignement

Qui les fait aimsy maintenir
 Pour leurs lignies soustenir
 Briefment a parler qui vouldroit
 Faire Induction Il verroit
 Que toutes naturelles choses
 Qui sont es elemens encloses
 Se Resiouyssent lors et oeurent
 Pour quoy ne say quelles recoeuurent
 Qui leur estoit tolu deuant
 Par le froit temps dyuer greuant
 Creature nays humaine
 Plus Joyeusement sen demaine
 Et en est asses plus Jolie
 Et plus amoureuse et plus lye
 Et plus Jouans et plus aperte
 Cest chose certaine et experte
 Ainsy dont comme Je vous comptoye
 Ou point que Je dy lors estoye
 Pensans ou doulz temps gracieux
 Qui tant estoit delicieus
 Et datempree qualite
 Quil nest eners a la verite
 Qui Resoir ne sen deuist
 Quelconques anuy quil cuist
 Si my delittoye trop fort
 Et y prenoye grant confort
 Non pas en dormant ne en songe
 Mais tonten veillant sans menchonge
 Riens ne meuist lors endormy
 Car li oysellet entour my
 Chantoient si Joliement
 Et si tres efforciement
 Que de dormir neuisse soing
 Et en euisse grant besoing
 Tant les ooye voulentiers
 Finablement en dementiers
 Que Jestoye sy ententis
 Doir les oyselles gentis . . .

2. The enemies of Dame Nature. *Échees Amourene*, p. 9. Cp. *Reason and Sensuality*, l. 369 ff.

Car attropos le fil desront Fol. 3a.
 Et desface les pourtraitures
 Les ymaiges et les paintures
 Malgre lachesis et eloto
 Dont moult a grant Joye pluto
 Et cerberus qui tout engoule

Quan quil happe a sa tripple gonle
 Riens ne len pourroit saouler
 Ains vouldroit tres bien engouler
 A vn cop par sa desmesure
 Toute la cotte de nature.

3. The ways of Reason and Sensuality. *Échees Amourene*, p. 12.
Cp. *Reason and Sensuality*, l. 647 ff.

LI vns commencee en orient Fol. 4a.
 Et sen va deuers occident
 Et sans riens quen ce se bestourne

En orient arrier Retourne
 Qu Il prist son commencement
 A lexemple du firmament

LI aultrez doccident se part
Et sen reua de la autre part
Vers orient la voye droite ^{1 Fol. 4 b.}
¹Et de puis tant arriere esploite
Quen occident tout droit Repaire

Par maniere a laultre contraire
Or enten oultre et tu orras
Comment congoistre le porras
Et le quel tu deuras tenir.

4. Dame Nature charges the author to go the way of Reason. *Écheecs Amoureux*, p. 13 f. Cp. *Reason and Sensuality*, l. 817 ff.

¹PRen dont le chemin de Raison
Et de vertu toute saison ^{1 Fol. 5 a.}
Et fuy ce que Raison desprie
Loe de tout ton euer et prise
Ton creator sur toute Rien
Aoure le et croy et crien
Et soit toudis deuant les yeulx
De ton euer si ne pourras mieulx
Ayme dont dieu sur toutes choses
Et pour ee que mieulx te dispenses
A sieur de Raison la sente
Ayes tousdis lueil et lentente
Aux choses haultes et celestres

Et despis les chosez terrestres
Et la mondaine vanite
Ayme Justice ayme pite
Et fay a tous de prime face
Autel que tu veulx com te face
BJaulx se tu ne te veulz tordre
Ad ce te conuient Il anordre
Car cest li chemins que Je voye
Qui maine au ciel plus droite voye
Dont tu vins et aussy tu dois tendre
Se tu sees bien ta fin entendre
Quant a mes loys especiaulx
Soyez y Justes et loyaulx.

5. Lines referring to *The Romance of the Rose*. *Écheecs Amoureux*, p. 38 f. Cp. *Reason and Sensuality*, l. 4811 ff.

¹Et pour ee ont en mainte escripture
De ceste amoureuse closture ^{1 Fol. 18 b.}
Parle maint amoureux soubtil
Et de eest deduisant courtil
Et mainte auenture Retraitte
Eutre lesquelx le mieulx en traitte
Et le plus gracieusement
Chilz qui fist le commencement
Du Joly Rommant de la Rose
Ouquel il desclaire et expose
Comment Il songa vne nuit
Quil vint au vergier de deduit
Et comment a pou de priere
Oyseuse qui en yert portiere
Le mist ou bel pourpris quarre
Par le petit guiehet barre
Ou Il vit moult de grans merueillez
Et y ot de dures bateillez

Et moult de paine et de traueil
Pour le plaisant bouton vermeil
Quil desiroit tant a auoir
Quil nen preist nul aultre auoir
Mais sur tous nottable oeure fist
Chilz qui eest bel Rommant parfist
On Il desclaire apprez comment
Chilz amoureux finablement
Cueilla le bouton gracieux
Qui tant estoit delicieux
Et lot a sa voulente plaine
Comment que ee fust a grant paine
Sieom chilz liurez le deuse
Qui tant est de soubtil deuse
Et tant est plain de grant mistere
Quonqueez mais de ceste matere
Ne fu nulz plus biaulx liurez fais
Ne plus complez ne plus parfais.

6. Power of Love. *Écheecs Amoureux*, p. 246 ff. Cp. *Reason and Sensuality*, l. 5391 ff.

Vous deues sauoir d'autre part ^{1 Fol. 20 b.}
Que chilz gentilz dieux qui depart
Amours tout a sa voulente
Auoit en coste lui beaulte
Ceste lui temoit compaignie
Qui moult estoit bien ensaignie
Car moult lui plaisoit sacointance
Amours le tint par sa main blance

Aueue ces deux fu doulz Regars
Qui ne sambla pas estre gars
Mais sur tous frans et deboinaires
Chilz portoit les deux ars contraires
Et lez sayettez ensement
Dont amours trait crueusement
Toutez les fois quil lui est bel.

7. Description of the chessmen. *Échecs Amoureux*, p. 46 ff. Cp.
Reason and Sensuality, l. 6155 ff.

Des eschez que la damoiselle auoit de sa partie et premierement des paonnes et de sa fierge.

SI paonnet or escoutes
 Estoient fait cest verites
 Desmerandez voire si bellez
 Si finez et de vretus tellez
 Que xperience masseure
 Quil nen puet nulle estre en nature
 Plus precieuse ne plus digne
 Si quil mapparoit par maint signe
 Sestoient tuit dune mesure
 Sans diuersite de figure
 Fors des enseignez dessus dictez
 Qui en leurs escus sont escriptez
 Li premiers qui assis estoit
 Deuers sa main destre portoit
 Vu croissant de lune nouuelle
 Pourtrait par maniere moult belle
 Le second dencoste celly
 Anoit en son escu polly
 Vne Rose aussy figuree
 A merueillez bien mesree
 Li tiers selou ma Ramembrance

Auoit la fourme et la samblance
 Dun aignel simple et deboinaire
 Larcq du ciel dont Juno senlt traire
 Vy pourtrait en lescu du quart
 LI quins paonnez dautre part
 Y ot pourtrait vn anelet
 Trop faitich et trop gentelet
 Vn serpent y ot li sisiesme
 LI aultrez qui estoit septiesme
 Vne panthiere y ot pourtrattroite
 Et li huitiesme vne Aiglette
 Ainsy comme Je vous ay Retrait
 Furent si paonnet pourtrait
 Sa fierge aussi gente et plaisant
 Fu dun fin Rubis Reluisant
 De si r[ec]cieux appareil
 Conquez nulz ne vit le pareil
 Ceste precieuse Royne
 Portoit senseigne en la poitrine
 Vne balance y ot fermee
 Pour peser chosez ordonnee.

Des aultrez eschez.

SI doy cheualier ensement
 Furent fourme trop gentement
 Dune matere saphirine
 SI orientelle et si fine
 Com tenist a mon escient
 Tous aultrez saphirs a noyent
 Or est droiz que Je vous enseigne
 De chascun deulx la propre enseigne
 La destre ot vne vnicorne
 Ceste beste porte vne corne
 Emmy le front moult perilleuse
 Dont elle est trop plus orgueilleuse
 LI senestre portoit lymaige
 Dun lieure fuitiz et sauluaige
 Figure trop bien et trop bel
 SI Rocq estoient aussy tel
 Que leur valeur toute aultre passe
 Chascuns fu fait dune topasse
 Sus toutesz precieuse et digne
 Sauoit aussy chascuns son signe
 LI destrez ot vn oysselle
 Moult plaisant et moult gentellet
 Qui est la callandre appellez
 Et li aultrez de lautre lez
 Portoit vne monstre de Mer

Que Joy seraine nommer
 Dune pierre de grant Renom
 Qui selon les scripture a nom
 Elietope aussy fait furent
 SI doy aulphin qui tant valurent
 Quen leur valeur not point defin
 Les enseignez que chil aulphin
 Orent en leurs escus pourtrattroitez
 Estoyent bellez et bien faitiez
 Vn coulombel y ot li destrez
 Et vn pellican li senestre
 Or vueil dire appres de son Roy
 Qui Reffu de moult noble arroy
 Dun dyamant estoit tailiez
 Tel que tout fu esmerueilliez
 Ou si beaulx dyamans fu pris
 De tel grandeur et de tel pris
 Chilz Roys auoit aussy sans faille
 Vn chenal de trop belle taille
 Dune pierre moult Renommee
 Qui estoit abeston nommee
 Selon ce qui mestoit aus
 Et auoit chilz Roys que deuis
 La fourme dune tourterelle
 Pourtrattroite en son escu moult belle.

*Des escheez de lautre partie et premicrement de ses paonnez
et de sa fierge :*

TELZ eschieez et de tel deusez
Que chilz liurez chi vous deusez
Auoit la dame en sa bataille
Or est Il droiz apprez que Jaille
A ceulx dont Je deuoie traire
Si vous en vueil briefnient Retraire
Et la fachon et la matiere
Qui Restoit de moult grant mistiere
Car tous dor fin estoient voir
Si deuez auuec ce sauoir
Quil auoient aussy figurez
Appartenans a leurs naturez
Tout aussy que ly aultre auoient
Car de ceulx ne se differoient
Fors es materez et (es) formettez
Quilz orent aux escus pourtrettez
Mes paons premiers qui estoit
Vers ma main senestre portoit
La fourme dun secq arbre vvyt
Sans fueilles sans flours et sans fruit

LI secondz portoit vnez clez
LI aultrez qui estoit delez
Vn tigre portoit ensement
Fourme moult gracieusement
Li quars y auoit vn oysel
Qui chante doulement et bel
Cestoit vne merle Jolye
Li quins en sa targe polye
Portoit la fourme dun luppant
Et li siesmez daultre part
Auoit aussy vn mireoir
Concaue moult bel a veoir
Vn cygne portoit li septismez
Et la chienette li huitismez
La fierge qui me fu baillie
Estoit figuree et taillie
Bel et bien Je le vous affiche
Et sauoit en guise daffiche
Ou pis vn pappeillon trop bel

Des eschieez.

MI cheualier estoient tel
Aussy quil affiert *par* Raison
LI senestrez en son blason
Portoit vn lyon tres bien fait
LI destrez y ot contrefait fol. 24b.
Orpheus qui tient vne harpe
Et qui ce sainble en Joue et harpe
My Rocq aussi daultre part furent
De tel fachon com estre durent
Et seignie sicom trois Requier
Lenseigne de mon Rocq destre yert
A vne coulombe samblable
Pour grant fais soustenir ayable
Lenseigne aussy de lautre Rocq
Fu de la figure dun cocq
De mes Aulphins dire apprez doy

Il est vray qui furent touz doy
De tel fourme quil doiuent estre
Chilz qui estoit au coste destre
Auoit aussy qun Ray de feu
Et chilz qui a senestre fu
Auoit lenseigne dune nef
Garnie de mas et de tref
Et de tout ce qua nef falloit
Mon Roy aussy qui moult valoit
Estoit briefnient de tel arroy
Quil affiert en bataille a Roy
Sestoit sus vn cheual assis
Qui dor fin restoit tout massis
Et sauoit son escu pare
Dun paon trop bien figure.

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Lydgate's
Reason and Sensuality

EDITED FROM THE

FAIRFAX MS. 16 (BODLEIAN)

AND THE ADDITIONAL MS. 29,729 (BRIT. MUS.)

BY

ERNST SIEPER, PH.D.

VOL. II.

STUDIES AND NOTES.

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PREFACE.

AT last I am able to put into the hands of the members of the *Early English Text Society* the second part of my edition of Lydgate's *Reson and Sensuallyte*. This volume contains Notes and Studies on the text.

The following remarks may be made as to the Studies. The first chapter enters into the question of the date of the poem. With the fixing of the date at which *Reson and Sensuallyte* was written the chronology of the more important poems of Lydgate is completed; and when this task is accomplished the way is prepared for an inquiry into the development of Lydgate's poetical manner.

The study of the metre brings us to the conclusion that as in his other octosyllabic lines, so here also Lydgate's metrical art offers no occasion for serious fault-finding. May this chapter give the lie for good and all to the reproach that the good monk of Bury could not write three consecutive lines without offending the rules of his metre. If we follow a critically pure text and do not allow ourselves to be deceived by corruptions of transmission we find that even the careless scribbling of his later days kept tolerably to its metre. The comparatively easy flow of his verse and the fire and sonorousness of those recurring poetic expressions which came to him from Chaucer, explain to us the puzzle why Lydgate has been so highly rated by some undoubtedly great authors of modern times. Poets like Chatterton, Gray, and Mrs. Browning have suffered themselves to be led by this element of musical rhythm in his language to assign to the works of the monk a worth out of all proportion to their value as poetry. For it cannot be too clearly asserted that as poetry Lydgate's works are absolutely worthless. I have gone through all the productions of the monk—a service of doubtful value, which probably none other in Germany has accomplished, except Prof. Schick—and from page to page I became more and more convinced that the poetical fame of the once so belauded pupil of Chaucer has no basis to rest upon in fact.

But this, however, does not lessen the importance of a study of Lydgate for the knowledge of English philology.

The chapter on Lydgate's style will, I trust, be found to add something to our understanding of the history of the English language. The effort after parallelism of expression which Lydgate consciously pursues was not without influence upon the English style of later times. The following are a few examples of similar features in the *Book of Common Prayer* of the English Church (composed mostly in 1549 and 1552) : "acknowledge and confess our manifold sins and wickednesses" (from the Exhortation in Morning and Evening Prayer) : "we have erred and strayed from Thy ways" (General Confession in Morning and Evening Prayer) : "to declare and pronounce" (Absolution) : "vanquish and overcome all his enemies" (Prayer for the King) : "desires and petitions" (Prayer of St. Chrysostom, where the original Greek, from which the translation is made, has only the one word *τὰ αἰτήματα*).

The study of Lydgate's style has also led me to the conviction that the poem *The Assembly of Gods* which Trigg has edited under the name of Lydgate, cannot possibly be assigned to him.

The chapter on the source of Lydgate's poem is intended to supplement in some respects my own work on the *Échees Amoureu.e*. Certain additions and corrections are made in what I there said about the commentaries on this Old French Love-romance. The relation of the *Échees Amoureu.e* to the mediæval encyclopædias is settled in its most important points. Guido da Colonna's *De regimine principum* proves to be the principal source for the second and lengthy part of the poem.

I may be allowed here to allude to some of the criticisms which have been raised against my book on the *Échees Amoureu.e*. I will confine my attention to those critics who have a right to be heard as authorities on the subject. In the front rank of these is M. Ernest Langlois, the well-known student and scholar of the *Romance of the Rose*. M. Langlois has subjected my book to a thorough examination in Vollmöller's *Krit. Jahresbericht über die Fortschritte der Roman Philologie* (V, 3). The result of his examination is the following criticism : "L'étude de M. Sieper est faite avec soin, et les inexactitudes que nous avons remarquées dans les citations ne diminuent en rien son mérite." It will be seen from these words and the few corrections which follow that the supplement to my book had not yet come into M. Langlois' hands. I should like to call attention

therefore a second time to the fact that I have myself in a contribution to the *Englische Studien* (xxviii, pp. 310-312) corrected these "inexactitudes dans les citations."

A second criticism which I should not like to leave unnoticed is that of Herr Joseph Mettlich, who has been occupied for several years in establishing a critical text of the *É. A.*, and also intends to publish a definitive essay on the question of its sources. Meantime he has made a valuable contribution to our knowledge of the *Échecs Amoureux* in a publication called *Wissenschaftliche Beilage zum Programme des Königl. Paulinischen Gymnasiums zu Münster*. His work bears the title: *Ein Kapitel über Erziehung aus einer altfranzösischen Dichtung des 14. Jahrhunderts*. In this treatise he sets forth with great skill and considerable artistic taste the interesting information which the mediæval poet gives about the education of boys. By way of introduction Herr Mettlich deals amongst other matters with my book. He also acknowledges that I have gone into the poem thoroughly and in a way deserving of commendation. Thankful as I am, however, for the kindly praise which he bestows, I cannot say that I am convinced by the criticism which he proceeds to pass on the book.

At the outset he thinks that the title of the book, describing the *É. A.* as an imitation of the *Romance of the Rose*, was not happily chosen. "Der Titel der Arbeit erscheint insofern nicht ganz glücklich gewählt, als die *Échecs amoureux* zwar der Form und auch stellenweise dem Inhalte nach zu dem 'Roman de la Rose' Beziehungen haben, der eigentlichen Tendenz nach aber eine Lebensauffassung vertreten, die der im Rosenromane dargelegten feindlich entgegenstellt. Schon der altfranzösische Kommentator Fds. franç. 143.¹ schreibt fol. 337 r^o col. 2: 'Car c'est la principal entencion de l'auteur dessus dit et la fin de son livre que de reprendre et blasmer leur folye come chose a raison contraire sicome il peult apparoir clerement par le proces de son livre ryme.' Die Hingabe an die Sinnenlust wird hier verworfen, dafür aber nicht etwa Weltflucht, sondern richtiger Lebensgenuss in der 'vie active' gelehrt und empfohlen."

I really cannot think that Herr Mettlich would have written thus, if he had kept clearly in mind at the time what I said on p. 207-9 of my book about the idea of this poem. In that passage attention was drawn to exactly the same point which Herr Mettlich here makes about the tendency of the *É. A.* When therefore I described the

É. A. as an imitation of the *Romance of the Rose*, I was led to this by the consideration that the poet as far as concerns the artistic form of his work relies entirely on the *Romance of the Rose*, from the contents of which moreover he borrows remorselessly.

Herr Mettlich further objects to my statement on p. 143 relating to the poet's attempt to make Pallas surrounded by flying swans (*chienettes*) in place of the traditional owl. "Wenn auch," he says, "bei der ersten Schilderung der Pallas 'chienettes' in der Handschrift steht, so liess sich doch in Cod. Dresden. Fol. 72 am Schlusse (wo von der Kurzsichtigkeit des Menschen gegenüber dem Wesen Gottes die Rede ist) in den Versen :

'et, briefment ne que la chieuete
peut, pour sa veue felette,
la clarite du soleil comprendre,
ne puet li houn,—tant sache apprendre,—
le hault dieu comprendre de plain.'

das Wort, auch bei nur oberflächlichem Lesen, nicht als eine Nebenform von afrz. 'cisne' auffassen. Die Notwendigkeit der Einsetzung von 'chieuette (=nfrz. chouette) an Stelle von 'chienette' in dem obigen Falle ergab sich von selbst."

My reply to this would be as follows. Naturally I could not help noticing on Fol. 72 the variant form "chieuete" which manifestly in this place can only mean an owl. When in spite of this in the first description of Pallas I kept to the *chienette* (swan), it was in deference to the authority of my Lydgate who not only knew how to read his French author, but also could follow him in his deeper conceptions. He read *chienette* (swan) and has carefully explained to us the reason why the swan was here chosen to be the companion of Pallas. Nor does the fact that Rudolf Tobler takes a different view (cf. *Herriy's Archiv civ.*, p. 399 f.) alter my opinion, much as I have reason to agree with the rest of his remarks on my work. He says that the explanation of the swans as attributes of Pallas is "far-fetched" (gesucht); but it is no more so than thousands of other allegorical explanations of passages in the works of mediaeval writers.

I feel compelled to make a few remarks as to the scope and purpose of the notes. In many instances I have tried to show that we have to note in Lydgate's phrases constantly recurring formulas. Very often these formulas could be shown to be common property of the Chaucer-school.

The question of the relation between Lydgate's poem and its original, which I have already dealt with in a connected form in my book on the *Échecs Amoureux*, will be found to have further light thrown upon it here and there in the notes. It is hoped that the citations, short and long, from the *Échecs Amoureux* will make the understanding of the Lydgate text an easier matter. In the case of single and fictitious personages in the poem (*e.g.* Dame Nature and Dame Fortune) I have tried to draw out the connection with the other allegorical poems of the Middle Ages, and also to point to the fruit borne by these and fictions in the later poetry. Lydgate takes excessive delight in going off into allegorical interpolations : in two passages we meet with this tendency displayed in the most arbitrary way : once when it serves to describe the attributes of the various gods who were present at the judgment of Paris, and the second time when he has to explain the stones and animals employed on the chessboard. Here our task extended itself on the one side into the study of the mythological writers, and on the other into that of the mediæval books on stones and animals used in Lydgate's sources. In the case of the numerous stories from the classics which Lydgate touches on, it was necessary to point out their source and also their appearance in other specimens of contemporary literature.

In conclusion it is my pleasant duty to thank all those who have come to my help with counsel or work. Dr. F. J. Furnivall, Prof. Schick, the Rev. S. C. Gayford, and Prof. Weyman, to whom I was under heavy obligations for their assistance in the volume on the text, have again been unwearied in their kind services to me in the preparation of this second volume.

I have further to thank Mr. Henry Bergen for the help he has given me. And it is a pleasure for me to be able to announce that his edition of Lydgate's *Troy Book*, at which he has been working for some years, will appear in the course of the next few months.

Last of all, I should like to express my thanks to Dr. Eugene Oswald, the excellent secretary of the *English Goethe Society*, who, as many others besides myself have good reason to know, is always ready to help Germans coming to England with the intention of pursuing serious studies.

E. SIEPER.

Munich, May 1904.

STUDIES.

- | | |
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CHAPTER I.

AUTHORSHIP, TITLE, AND DATE.

In his article on *Reason and Sensuality*,¹ Professor Schick has already established Lydgate's authorship of that poem. As the result of my own observations and investigations I should like to add the following remarks.

Both MSS. assign the poem to Lydgate. But the heading in F, in which the words "compylid by John Lydgat" follow the title, was written, without doubt, at a much later date than the text. After carefully comparing the hand in which this heading is written with that of A, I have arrived at the conclusion that both are of the same person—John Stowe. Thus the two proofs are reduced to one; and it is on Stowe's authority alone that the authorship, according to the MSS., is ascribed to Lydgate.

There is no doubt that Stowe's statements are of great value; still, they are by no means invariably trustworthy. The Add. MS. itself proves this, for on leaves 8 and 9 is an epitaph on Edward IV., designated by Stowe as the work of Lydgate. The error, it is true, was recognized and corrected later, the name of Skelton taking that of the monk; but it is a question whether this blunder would have been seen, had there not been so palpable an anachronism, Lydgate's death having taken place even before the reign of Edward IV.

However, in spite of Stowe's questionable authority, there is not the slightest room for doubt as to the authorship of Lydgate. In addition to the external proof, the internal evidence is convincing.

At first I should like to mention that during the literary decay of the fifteenth century, when the creative art of Chaucer began to crumble down into dead formulas in the hands of his successors, internal evidence is not always to be trusted, and is, in fact, often of doubtful value in deciding points of authorship.

For example let us take the verses by Ashby, printed by M.

¹ *Anglia*, Beiblatt. viii, p. 134, etc.

Förster in *Anglia* (xx, p. 140–152). Here we find—besides the improper use of *champartye*—all the tricks of style usually pointed out as Lydgate's united, thus forming a most Lydgate-like work. Indeed, it would be hard to believe, were we not certain of the authorship, that this is not one of the monk's productions.

On the other hand, in the *Assembly of Gods*, attributed to Lydgate on the very good authority of Wynkyn de Worde, metre, rhyme, final -e, vocabulary, even method of expression, are totally different from those we are accustomed to judge the property of the monk. Certainly, as Triggs remarks, Lydgate discloses himself in his writings as scarcely any other poet does, but he does not do so in the *Assembly of Gods*. If this poem is really Lydgate's—which I very much doubt,—it can be said quite as truly that the monk knew how to conceal his peculiarities as scarcely any other poet could.

In short, an editor must be very cautious with regard to so-called internal evidence; it is only of relative importance, and does not count at all unless there is an overwhelming number of extraordinary coincidences. The latter is the case in our poem.

My investigations as to the final -e and metre have led to practically the same results as those reached by Schick¹ and Krausser.² In the chapter on the style, I have shown how that most characteristic of Lydgate's peculiarities, the doubling of expressions, is especially noticeable in our poem. But I would like to lay even more stress upon the striking resemblance between *Reson and Sensuallyte* and two special Lydgate-works, the *Troy-Book* and the *Pilgrimage*.

The resemblance between portions of the *Pilgrimage* and *Reson and Sensuallyte* is indeed of an extraordinary character. The description of the principal figure of the first-mentioned book, Grace Dieu, frequently calls to mind the very words which are used in *R. and S.* about the appearance and decoration of Dame Nature. I limit myself to the following lines, which read almost as a quotation from *R. and S.* l. 665 ff. (Dame Grace Dieu appears to the author):

"And whil I dyde my besynessee, A lady of ful gret flayrnesse And gret noblesse, (soth to say,) I dyde mete vp-on the way."	679 ff.: . . . "thys lady gracyous, Most debonayre, & vertuous,	Wych that east hys bemys ferre Round abovten al the place,
		This lady, of whom I ha told, Hadde on hyr hed a crowne of gold Wrought of sterrys shene & bryght, That east aboute a ful eler lyght."
		758 f.: "I pray yow that ye wyl me lere Your name & your condyciona,"

¹ See *Temple of Glos*, p. Ixv ff. and lvi ff.

² *Complaint of the Black Knight*, p. 13 ff. and 21 ff.

Compare also the descriptions of the two paths, one of which is to be chosen by man.¹ Here the resemblance is so great, certain expressions and formulas being so strikingly alike, that no further comment is necessary.

Finally, I would like to call attention to the peculiar manner in which the appearance of the goddesses and other allegorical figures is announced; this manner of announcing, as well as the introductions to the speeches of the various figures, is very much the same in the *Pilgrimage* as in *Reson and Sensuallte*. There is, of course, a general resemblance between the French originals, but this correspondence even in words and phrases is only to be found in the Lydgate versions.

The *Troy-Book* too has many points of striking resemblance with our poem. The judgment of Paris is there also related in all its details. Especially in the speech made by Mercury, there is much that reminds us of his oration in *R. and S.* The same rhymes and the same wording often occur at the very same points in the two narratives.

But in other respects also the phraseology of the *Troy-Book* is the same as that of our poem. There are many lines in the *Troy-Book* which by the dropping out of an adjective, or adverb, etc., can be converted into verses of *R. and S.*:

- | | |
|----------|--|
| II, 2525 | "for to declare [sothly] in sentence." |
| 2641 | "That Iubyter helde at his [owne] borde." |
| 2648 | "She toke an appel rounde of [pure] golde." |
| 2652 | "[To] the fayrest of them euychone." |
| I, 1556 | "I wante connyng[e] [by ordre] do discryue." |
| 2063 | "And [trewely] yet as I shall deuyse." |
| 2381 | "Truste right well me lyste nat [for to] fayne." |
| 2385 | "Without chaunge or [any] doubylnesse." |
| 2502 | "But ye ha[ve] leuer [shortly] for to dye." |
| 2560 | "This is the fyne [and sume] of my requeste." |
| 2588 | "And fayrest eke [in sothe] it is no naye." |

Finally we have one more, and, in my opinion, the strongest proof of Lydgate's authorship. Our poem is a translation from the French. From the *Pilgrimage* we can form a clear idea of Lydgate's peculiar method of rendering a French text, and we have now to discover whether this same method is followed out in *R. and S.* Deguileville's work has about 14,000 lines, in Lydgate's version 22,000. This relationship in the length of original and translation is also the same with *R. and S.* and its source. But apart from this

¹ See *Pilgrimage*, l. 3344 ff., and l. 12205 ff.

coincidence we find in the *Pilgrimage* exactly the same peculiarities of translation which we have previously pointed out as existing in *R. and S.*,¹ viz. the tendency to render one French line by two English ones, the extraordinary lengthening out of the original which takes place at the beginnings of the chapters, and the frequent bringing in of expletive sentences in order to obviate difficulties brought about by rhyme and metre.

Thus our investigation has led to the result that both external and internal evidence bear each other out in establishing Lydgate's authorship. There is not the slightest doubt that *Reson and Sensuallyte* was translated by the monk of Bury, the writer of the *Troy-Book* and of the *Pilgrimage*.

Here I think is the proper place to settle the questions connected with the title and the marginal notes of our poem.

The title, there remains little doubt, is an invention of Stowe, who supplied it in the Fairfax MS. It is well suited to the subject. It was natural for Stowe to take it, since it is the superscription of many similar allegorical works. Perhaps it was suggested by the following writing :

*Lrcii Anni Senecae ad Gallioneni de Remediis Fortitorum.
The remedyes agaynst all casuall chaunces. Dialoges inter sensum
et Rationem.*

*A dialogue betwene Sensualyte and Reason. Lately translated
out of Latyn into Englyshe by Robert Whytynton poet
Laureat, & nowe newely Imprynted. London 1547.*

As to the marginal notes,

a. they belong only to the English poem, as is amply proved by the note to l. 763-64, which cannot refer to the quite different French version.

β. The annotator was intimately acquainted with the relationship of Lydgate's work to its original. This appears from the notes to ll. 1245 and 1279, which inform us where Lydgate's additional interpretation begins, and where the translator returns to his original.

γ. The annotator in most cases starts with his remarks, when Lydgate leaves the ground of his original.

δ. The sources which Lydgate followed in his deviations are correctly pointed out.

These facts permit of the conclusion that, if Lydgate did not write the marginal notes himself, they originate from a man who knew perfectly all the conditions of his work.

¹ See *Études Amoureuses*, p. 213 ff.

But when did he write it? Schick expresses his opinion in his edition of the *Temple of Glas*. See p. cviii : "For *Reason and Sensuality* I know of no external evidence which would warrant a certain date for the year of its composition. The work is of considerable length (about 7400¹ four-beat lines), and there remain only three periods in which Lydgate could possibly have found time to write it, namely, 1422-1426, 1439-1445, and the time immediately before 1409. I believe that 1422-1426, and still more 1439-1445, are quite impossible dates . . . He can only, I believe, have written the best production of his life in his prime, and I consider the *Flour of Curtesie*, the *Black Knight*, the *Temple of Glas*, as works which lead up to the only one of Lydgate's poems which we can read with real interest and enjoyment. Thus we are, perhaps, not far wrong in believing that *Reason and Sensuality* was written between 1406 and 1408."

In fixing the date at a comparatively early period, Schick is influenced by the consideration that the work is much more poetical than the long and wearisome translations of Lydgate's later years. However, the monk is not responsible for the poetical excellence of *R. and S.* Although the French original has not perhaps suffered greatly in his hands, it has certainly gained nothing by the Englishing. In consequence, for the present, we are face to face with absolute uncertainty in all that concerns the date of the work.

It is only by internal evidence that we obtain even approximate results :

The final -e, as our investigations have proved, is treated more or less as in the *Temple of Glas* and in the *Black Knight*. The dropping of the final -e in the rhyme, however, shows a considerable advance beyond the *Temple of Glas*. This, of course, leads us to date *R. and S.* certainly not before this poem. Now it is true that we do not gain much by this result, as the time after the *Temple of Glas* includes almost the whole literary career of Lydgate. But, as we have seen from the passage quoted above, there remain only three periods in which Lydgate could have found time to write *R. and S.* In which of these three periods, then, is the work to be placed?

The method to solve this question is to examine the style of *R. and S.* in its relation to the manner of writing, exhibited in those poems, which temporarily limit the above-mentioned periods, viz. the *Pilgrimage* and the *Troy-Book*. If we pursue such a course, we

¹ This must be a misprint for 7040. The exact number is 7012.

are led by the supposition that there is a certain development of style visible in the monk's writings. Previous Lydgate editors have had but little to say upon this point; Schick alone has touched on it with some excellent remarks. He has already pointed out that the early works of the monk, led Parnassus-ward by enthusiasm for Chaucer and love of nature, are written in a spirit entirely different from that of the productions of his "fordulled" age. Moreover, it is quite natural that an author who wrote and translated—in such a mechanical way—must have gradually fallen into certain peculiar mannerisms and formulas, which, as time went on, became more and more developed and apparent. Thus we shall see in the chapter on the style of *R. and S.* that the doubling of expressions, the most significant of Lydgate's peculiarities, becomes much more frequent in his later works.

Before beginning to compare the peculiarities of style in our poem with those found in the *Pilgrimage*, I would point out how natural and valuable such a comparison must be, as both poems are translations from the French, and resemble each other in metre and species of poetry.

We find, as we have hinted, that in the *Pilgrimage* double expressions occur far oftener, and that individually they are more finished and perfect. Especially numerous are the alliterative synonymous expressions. The number of examples to be found in *R. and S.* is but scanty; a far greater quantity can be collected from a proportionately small part of the *Pilgrimage*.

I adduce some of the instances in the first 2500 lines: 657 nedful *and* necessarye; 778 thus yt stant *and* thus yt ys; 1059 lyff *and* liberte; 1507 Enoyntyng *and* oynementys; 1560 cruel nor contrayre; 1624 pyte *and* compassyoin; 1687 portreye or peynte; 1757 tavoyden . . . *and* tenchase; 1814 robbe or reue; 1845 fredam *and* frannchyse; 1956 forfeit *and* folye; 2016 malys *and* malencolye; 2476 kutte *and* kerue; 2515 peyne *and* penaunce.

That the metre of the latter work shows the more practised versifier, who has a greater store of formulas at his disposal, and in course of longer exercise of his art has learned to avoid metrical irregularities by means of sundry more or less unpoetical manipulations, is to be settled in the chapter on metre, p. 9. Also, judging from the way in which the final -e is employed, the *Pilgrimage* must certainly belong to a later period; for the cases in which the -e loses its value as a last syllable are much more numerous in this work than

in *R. and S.* In addition, there are other grammatical peculiarities appearing in the *Pilgrimage* and in later works, which are not to be found in our poem.¹ In short, it seems to be almost certain that *R. and S.* could not have been written after the completion of the *Pilgrimage*, but must have been composed at a considerably earlier date. Therefore, of the three periods, in any one of which, at first sight, it seemed our poem could have been written, there remain to us now but two—either the one immediately before the commencement of the *Troy-Book* or that immediately following its completion.

In order to decide in favour of one of these we must of course resort to a comparison of both poems. It has already been said that their resemblance, at least in some parts, is striking enough, and that, therefore, it is quite probable that they do not lie very far apart in respect to date. The question is, which is the earlier of the two?

In the *Troy-Book* there are many traces of peculiarities characteristic of Lydgate's later period. It contains numerous examples of the double expressions of which but few, as has already been said, are to be found in the *Temple of Glas*, and which, as can easily be shown, appear in their greatest numbers in the later works. Alliteration is very frequently met with in the *Troy-Book*, which in this respect takes its place nearer to the *Pilgrimage* than to our poem. Moreover, certain grammatical peculiarities of later Lydgate works—for instance, forms like the above-mentioned “of myn,” “of her,” “of his,” instead of “myn,” “her,” “his”—are now and then noticeable in the translation of Guido's work, whilst in *R. and S.* they do not occur at all.—Lastly, there are certain standing formulas in his later works and already in the *Troy-Book*, which Lydgate avoided in *R. and S.*, e. g., “al and somme,” “in al the hast he can.”²

It would be difficult to compare the two poems from a metrical standpoint, as the one is written in heroic verse and the other in octosyllabic couplets, but nevertheless I should like to mention that, as Schiek and Krausser have already pointed out, in his earlier works Lydgate avoided writing verses in which a syllable is wanting at the beginning and also in the middle of the same line.—I have shown in its proper place that there are some such lines to be found in *R. and S.*, although their occurrence is rare. But in the latter part of

¹ Comp. especially forms like “an hous of hers” (l. 852); “A sergaunt of myn” (l. 941), which are not at all to be found in *R. and S.*

² This expression occurs only once in *R. and S.* From the *Troy-Book* we can adduce heaps of examples. Compare Notes.

the *Troy-Book* Lydgate employed this type without hesitation. Comp. the following instances from Book IV :

- “ Prudently or he wold assent.”
- “ Though that thou outward shewe fayre.”
- “ Fynally as ye haue it shape.”
- “ Sodaynely fylle in a drede.”
- “ Crowned sat in his regalye.”
- “ Gredyer nor more rauynous.”
- “ Satirye nouther Dryades [ffawny].”

That the occurrence of such lines cannot be accounted for by oversight or through errors in the MSS., is proved by their consistent structure (trisyllabic adjectives filling the first half of the line).

For these reasons I am inclined to consider *R.* and *S.* to have been written before 1412, the year in which the *Troy-Book* was begun.

These considerations had been already noted down some time, before I met with a literary testimony which seems to confirm my results. A. Schmid in his book *Literatur des Schachspiels* (Wien, 1847) gives an account of those manuscripts relating to chess which are described by Th. Hyde.¹ Then follows : “ Th. Hyde giebt noch eine Handschrift an, welche wahrscheinlich zu Oxford befindlich ist. Lydgatus, Joh. in Poemate amatorio Anglice MS. Shahiludii et Belli Amatorii comparationem scite et eleganter instituit (S. Hyde, *Mandragorias*. Oxon. 1694. 8. Prolegom. und dessen Syntagma Dissertat. Ibid. 1767. 4. Tom. II, Prolog. (!)) In diesem, um das Jahr 1408 geschriebenen Gedichte wird das Minnespiel mit dem Schachspiele verglichen.” Now we read in Thomas Hyde, *Mandragorias seu Historia Shahiludii*. Oxonii, 1694, under the heading *Prolegomena Curiosi* as follows : “ Johannes Lydgatus Anglus, Monachus de Burgo Seti Edmundi, hunc Lndum suo tempore usitatum vocat the Game Royall : idemque Lydgatus Librum suum per modum Poëmatis Amatorii conscriptum, hujus Ludi (quam Bello Amatorio assimilat), Aestimatoribus dicat dedicatque, his verbis, uti in Codice MS. legitur :

“ To all folkys vertuouse,
that gentil bene and amerouse,
which love the fair pley notable,
of the Chesse most delytable,
whith all her hoole full entente,
to them this boke y will presente :

¹ Hyde, Thomas, D.D., 1636-1703, orientalist, chief librarian of the Bodleian.

where they shall fynde and son [!] anoone,
how that I nat yere agoone,
was of a Fers so fortunat
into a corner drive and Maat."

Here no date is mentioned for the composition of the Lydgate poem. Neither does Hyde in other places give information on this point, at least so far as I can see. Nevertheless, it seems to me absolutely impossible that Schmid made his statement without any solid ground to stand on.

CHAPTER II.

STRUCTURE OF THE VERSE.

THE great admiration which was felt for Lydgate by his contemporaries is only to be understood on the ground that his verses were not quite bare of a certain rhythmical music. Schick in his essay on our poem has brought a direct literary proof of this proposition.

No less an authority than the great Scotch poet Dunbar has left us his opinion of the metrical perfection of Lydgate's verses :

"O morale Gowair, and Lidgait laureat,
Your suggarat toungis, and lippis aureat
Bene till our eris cause of grit delyte:
Your angelic mowthis most mellifluat
Our rude langage hes cleir illumynat."

Diametrically opposed to this stands the judgment of recent critics: Ritson does not hesitate to declare that there are scarcely three lines together of pure and accurate metre ; and Skeat (*Kingis Quair*, p. xxxii) points out how totally different James I.'s musical verses are to the halting lines of Lydgate. On the other hand, Schipper in his *Englische Metrik*, I, § 196, and, as we shall have to explain later on, Schick in his Introduction to the *Temple of Glas*, p. lvi ff., have done greater justice to the metrical system of our monk.

But even with this, the question does not appear to be finally settled. A criticism like that of Steele (*Secrees of old Philisoffres*, p. xviii), it is true, does not weigh much, as his conclusion is based upon a totally uncritical text. But there are other scholars, too, who fail to find in the verses of at least some of our monk's works anything but a "barbarous jangle." (Cp. Triggs, *The Assembly of Gods*, chapter iii, p. xiv.)

¹ See Th. Prosiegel, *The Book of the Gouernaunce of Kynges*. München, 1903.

I do not think that matters are advanced by further general statements, and, uninfluenced by the conflict of diverse opinions, and taking the standpoint of an agnostic, I enter into an unprejudiced metrical examination of our poem in order to find out, first of all, how its verses are to be read.

In the first place, it may be desirable to give a few remarks as to the general rules which Lydgate used to follow in building his verses.

The most important matter, that of sounding the final *-e*, will be thoroughly dealt with in the next chapter. Here we have only to point out some special peculiarities :

1. With regard to elision, on the whole, the same rules are followed as in Chaucer, but hiatus is, especially in the caesura, not at all unfrequent. Again, Lydgate limits elision much less exclusively to the unaccented final *-e*. That the article *the* and the preposition *to* before a vowel are elided is in Chaucer, also, very often met with, as well as the fact that a final *-y* is combined with a vowel following to make one syllable. But elision goes further in cases like : 199, “I was so ententyf for to here;” 932, “The ayre so atemperē was and elere;” 1847, “Mercurie in al the hast he kan.” Compare further from the *Pilgrimage*: 483, “By vertu off crystys gret suffravnce;” 6386, “The valu and the magnyfyeence;” 7878, “That vertu ha domynacioun;” and 10561, “She abrayde by good avysēment.”

2. Synizesis is comparatively rare. Of decided examples we can adduce the following :

- 1078 “For to lyve vertuously.”
- 1180 “Makythe mensyon of her armoure.”
- 1439 “As ye shal herē, ceriously.”
- 2406 “But best and most specijaly.”
- 2435 “To reherser compendiously.”
- 6445 “That al[le] bestys specijaly.”

3. Diæresis is met with in *treüs*. In some cases, too, a good metre would permit us to read *virtuës*: 503, etc.

4. Under the heading of syncope we could put together two rules, with regard to which Lydgate again, there is no doubt, goes much farther than Chaucer :

a. Sometimes the endings *-el*, *-en*, *-er* do not count as syllables. Not only are such words concerned as : whether, outher, rather, thither, evene, eycle; but also a number of nouns, adjectives (especially of Romance origin), and verbs :

1422 "A ful ryche sceptre she helde."

3170 "Or any spot of evel menyng."

5936 "Witli my brother, the god Cupide."

β . Slurring takes place almost always in words like: naturel, spirit, perseueraunee, soueraynte, subtylyte,¹ perilouse, Cerberus, semelynesse,¹ syngylerte.

5. Finally I have to call attention to a peculiarity which is frequently enough to be met with in Lydgate: the suppression of a final -e between two dentals which is otherwise sounded. Examples:

97 "Alle the erthe, this verray trewe."

844 "To holdē the wey[e] of reson."

966 "For the gretē dyuersyte."

4252 "For which take good hedē thereto."

4969 "To be-holdē the purtreytures."

6088 "And y-boundē to his emprise."

6178 "Nor of kyndē they be nat lyke."

6202 "Of her trouthe dooth never fade."

6605 "Which hath by kyndē the dignite."

The instances, of course, are not limited to *Reson and Sensualite*. The *Pilgrimage* has:

448 "Who lyst taken hed ther-to."

3089 "The cause to me vn-knownen ys."

6252 "They sholde the plesē neueraadel."

6742 "And to spedē thy pylgrymage."

20647 "In erthe, ther sholde non greyns spryngē."

Compare also *Temple of Glas*, 855, "And eke my sone Cupide, þat is so blind."

The lines of our poem are composed of four iambic feet, a metre which the poet took from his French original. As a rule the caesura falls after the second foot, but now and then we must look for it at the end of the first or the third foot.

If we examine the structure of the verse a little more closely, we perceive at the outset that Lydgate by no means confines himself to the strict exactitude of the French octosyllabic line, but varies the regular march of the original metre very much.

In reading the poem we are first of all struck by the frequent omission of the first thesis. The poet is far from being a stickler in this respect, for the first unaccented syllable is wanting in no less

¹ In *subtylyte* and *semelynesse* the vowel in question is not in accordance with the etymology of the respective words; its existence was perhaps merely graphic.

than nearly 300 out of every 1000 verses. Such verses in which the opening syllable is wanting are strictly of trochaic metre. The poet himself seems to have been more or less unconsciously influenced by this fundamental alteration in the metre; for frequently, after falling into the trochaic step, he adheres to it for some time, and then suddenly drops back to his usual measure.

This is shown by the following list, which gives an enumeration of the acephalous or headless lines occurring in the first 500 lines of our poem : 4, 8, 12–14, 18, 24, 27–28, 31, 45, 47, 52, 55–57, 59, 61, 66, 70, 76, 81, 85, 88–90, 97, 103–105, 107–108, 113 ?, 117–18, 123, 127, 140, 151, 157, 162–64, 167, 169, 175–76, 178, 180, 185, 190, 195, 198, 204, 213, 215, 217, 219, 224, 227, 229, 230–32, 235, 238, 241–42, 245, 250, 260, 262, 266, 268, 270, 273, 275, 278–80, 283–84, 287–88, 293, 296, 297, 299, 302–4, 308–9, 314, 316 ?, 317, 329, 334–35, 338, 342, 348, 352, 355–56, 364–68, 370, 373–74, 377, 390–94, 396, 400, 403, 408, 415–17, 420, 424, 426, 428–29, 431, 438–40, 442, 448, 455–56, 459, 471–72, 478–80, 482, 484, 486, 494, 498–99.

Occasionally also in the opening foot of the verse we notice another irregularity which consists in the substitution of two, instead of the one, unaccented syllables of the iambic. Examples of this are however extremely rare. In the first 2000 verses we meet only two decided instances: 261, “Non manȝ may contrarie nor with-seye;” 652, “By exaumple of the firmament.” With regard to *contrarie* see ten Brink, *Chaucer's Spruche und Verskunst*, § 261. Of the rest the following lines belong to, or might easily be brought under, this type :

- 2099 “For she semys, shortly for to telle.”
- 2107 “Al this worlde gooth the same trace.”
- 3623 “Of which in ysidre ye may se.”
- 4480 “Of the kyng Nabugodonosor.”
- 4776 “And I neuer after with hir spake.”

The same licence which we have noticed in the opening foot meets us also in the caesura. Thus (*α*) the thesis is omitted so that two accented syllables clash together. To be sure, this does not occur so frequently as the omission of the thesis in the first foot, but still it is frequent enough to constitute one of the metrical characteristics of the poem. Such lines to a modern ear have a harshness of which the ears of Lydgate and his contemporaries do not seem to have been sensible. (*β*) There are two light syllables in the caesura.

This caesura is properly called trochaic. Only three conclusive instances occur: 1235, 1239, 1471.

It is, then, indisputable that Lydgate allows himself this amount of licence at the beginning of the verse or in the caesura. But the further question arises: Does he combine the two in the same line? Cases in which irregularities in the caesura occur in combination with a double thesis in the opening foot can be set aside at once. The few verses which have a double thesis at the beginning, are in other respects regular. Only two cases, then, remain with which we need concern ourselves: (*a*) when the thesis is wanting in the first foot and in the caesura at the same time. That there are examples of this cannot be denied, for it is impossible to scan the following verses upon any other principle:

- 741 "Wher as man), in sentence."
- 968 "Est and West, north and southe."
- 5980 "I kam) forth to presence ;"

(*b*) when the trochaic caesura is found in the same line with the omission of the thesis in the first foot. There are a good many verses which could be easily brought under this scheme:

- 1452 "For the membres that y of spake."
- 1799 "Wonder kene the point to form."
- 3924 "Faire with-oute, but corumpable."
- 5873 "And fortune shoop so for me."
- 5936 "With my brother, the god Cupide."
- 6748 "Whan) a womman hath no rewarde."
- 6678 "Curse hem newe for her dysdye."

In these instances, the superfluous thesis in the caesura supplements the missing syllable of the first foot, and offers a possibility of reading the verses as regular ones.

The only question is, whether the accentuation of the words will permit such an explanation. That Lydgate allows himself a somewhat arbitrary licence in regard to the accent, which he sometimes puts on the inflexions, or other light syllables, is, as we shall see later, certain enough. But the question is, whether this licence has its limits. Can we go so far as to say that the writer of a poem, the metre of which offers in other respects no foothold for serious censure, could twice or even three times in the same line have done violence to the natural accentuation?

Again, we might ask, why should exactly this kind of measure be impossible in our poem? Granted, first of all, that variations from

the regular form occur in the same line, both in the first foot and in the caesura, which our previous examples have shown to be indeed the case, we have no ground for denying the existence of this kind.

On the other hand, it can be justly said that a line with eight syllables formed on the model of the regular French octosyllabic line, should not be scanned on other principles.

Of course, in some cases the difficulty would vanish, if we were to slur over the final *-e* after the second arses. But the conclusions of our inquiry are such as to make us hesitate before doing this; for we cannot point to a single other instance in the whole poem where the *-e* of the adjectival *ja*-stems is not counted as a syllable. Nor is there any certain occurrence of *withóute*, *förtúne*, etc.

We are really compelled, if we would avoid an arbitrary method of accentuation, to take refuge in the supposition of a special type of verse which, however, like the preceding, is only to be regarded as an exceptional resort in case of difficulty.

We can distinguish, then, in our poem, leaving out of consideration those lines which only exceptionally occur, three large groups of verses, which are enumerated in the order of their frequency :

1. The regular line ; 2. the headless or acephalous line ; 3. lines without a thesis in the caesura.

There is a comparatively small number of verses, which cannot be placed in any group.

Examples of these are :

3900 "Ay tendre, fresh, and grene."

4805 "Ha noon̄ occasiōn."¹

6879 "That for to stynte her mone."

It needs no proof to see that this analysis of Lydgate's metre into its *external structure* is far from giving us a truer and deeper insight into its metrical art. Much more important is the question : How does his verse stand as regards its *quality*? Of course the answer to this question is not entirely independent of the structural analysis. The problem is, namely, whether the above-mentioned variations are consistent with the nature of the four-foot iambic line. To see this point clearly we must go a little further afield and lay down a few necessary presuppositions.

By the pause after the second foot, our four-foot iambic is divided into two exactly equal halves, each of which can be properly counted as an independent line, and, as the development of modern metrical

¹ Here we might perhaps read: Há[vē] nón̄n̄ ūccásíón.

art teaches, was actually conceived as such. Now the indulgence of a certain amount of licence in the rhythm—whether in the transference of the accent or in the doubling or the omission of the thesis—is much less repellent, if it occurs at the beginning of the verse. See the admirable remark of ten Brink, *Chaucer's Sprache und Verskunst*, p. 156: “wie die Betrachtung der Verskunst der Gegenwart bei verschiedenen Völkern lehrt, will der Schluss eines Verses unter allen Umständen in seinem Rhythmus respectiert sein und wird dies sogar in der syllabisch accentuirenenden Versart der Romanen (ebenso, können wir hinzufügen, in der syllabisch quantitirenden Versart den alten Inder) [anerkannt], während anderseits der Versanfang sogar in den rhythmisch-accentuirenenden Metren der Germanen Abweichung vom streng rhythmischen Schema bzw. Verschleierung desselben gestattet.” Indeed, at the beginning of a verse, a monosyllabic or trisyllabic foot scarcely breaks the rhythm at all. At the same time, after the caesura, which to our sense of rhythm constitutes the beginning of a new and independent line, the omission or addition of a thesis does not offend. In this way it happens, that we are not, so to speak, thrown off the track by these variations from the strict iambic, and do not lose the sense of an even and regular motion.

But further, this licence in the verse structure not only constitutes no violation of the fundamental metrical form of the poem, to which the most refined ear could object, but is even, if used judiciously, a positive advantage to the rhythm. It breaks the wearisome monotony of the French octosyllabic line with a refreshing variation, and imparts a touch of sprightliness to a somewhat ponderous measure.

We must, however, once more expressly point out that this holds good only in the case of the regular four-footed iambic with the caesura in the middle of the line. The case is very different when the caesura comes after the third or first foot. In the former case we are forbidden to indulge in licence for fear of offending the rhythm which belongs of right to the last foot of the verse. In the latter case, it is quite impossible to introduce a second arsis immediately after the first.

We now come to that point which is of the most radical importance for the metrical perfection of a poem, viz. the correspondence between the logical intonation and the metrical accentuation of the words.

How far has Lydgate reconciled the metrical accent with the

proper emphasis demanded by pronunciation and by the sense of the sentence? A closer examination shows us that, as in Chaucer's poems, the accent of the *sentence* seldom conflicts with the rhythm of the verse, but that the *word-accent* often does so. The result of my investigations on this point are shortly put together in the following lines :

Most frequently we find the accent on the *-ing* of the present participle, and indeed this accentuation seems to be almost the rule with present participles. Of the extremely numerous instances I give as examples :

makynge 129, cleymyng 395, goynge 430, syngyng 460, havyng 545, knowyng 573, 1157, takyng 651, biddyng 822, 1481, smylyng 1547, laughyng 1548, persyng 1587, brennyng 1588, fleyng 1597, semyng 1598.

There are also a fair number of instances,—mostly confined to the first foot,—where the *-eth* of the 3 sing. pres. ind. is put in arsi : duelleth 2595, clotheth 96, semeth 113, holdeth 790, singeth 1248, falleth 4152, graunteth 3335, maketh 3338, yiveth 3348, singeth 1248, myneth 6918.

In the following instances the *-eth* forms the third arsis : causeth 102, turneth 654, bereth 2621, sorweth 5034, chaungeth 6214, stauncheth 6491, techeth 6634.

All other cases of the accent occurring on inflected syllables of the verb, appear only as isolated exceptions. We may note these instances :

(α) of the inf. : sywe[n] 660, resten^d 6870 ; both infinitives stand in the middle of the verse, *sywen* after, and *resten^d* before, the caesura.

(β) of the past part. : couered 919, named 1054, cromped 1800, pulshed 6080, prentyd 4622, medled 6070.

In all these instances the past. part. begins the verse. In *getyn^d* 1611, the accented ending stands before the caesura.

The fact, that the plural ending *-es* bears the verse-accent, is confirmed by several cases : herbes 536, membres 1300, goddys 2987 [?], folkys 6653. In the adjective, the superlative termination is found in arsi, a fact which in itself can scarcely surprise us, since the *-est* cannot be regarded as a light syllable.

Cp. fairest 2197, trewest 2604, gretest 5115, swyftes[t] 6977.

The *-er* of the comparative also occasionally takes the place of an accented syllable : bryghter 436, fairer 2175, fressher 3434, feller 3622, fairer 4551, swetter 5737, ferther 6016, lever 6369, lyghter

6709, rather 6908. *fressher* in l. 3434 follows the caesura, *sretter* in l. 5737 antecedes it; in all other cases the comparative begins the verse. Lydgate also often lays the stress on the naturally unaccented final syllable in prepositions, conjunctions, and other similar words of a merely formal character: after 77, 160, 4620, 6168, *vnder* 1485, 3700, *nouther* 2553, 4174, 4205, 4535, 4632, *outher* 5345, 5970, 6330, *ellis* 1640, *ouer* 4166.

The licence which Lydgate takes in the metrical accentuation of proper names is, however, much more marked than we have yet met with, so that it seems really impossible to lay down general rules. The dissyllabic proper names appear with the accent, in one place on the first, in another on the second, syllable, according to the demands of the metre: *e. g.* Argus, Phebus, Pallas, Juno, Venus, Atlas, Paris, Deduit, Arthur, Jason. Still greater is the confusion with names of 3 and more syllables. In these, not only does the accent shift about, but syllables also are sometimes dropped. Examples: Sátóurně 1295, 1306, 1346, Sátůrnus 1462, Sátóurnę 3103; Měrcúříus 1528, 1606, 1646, Měrcúře 1623, 1655, 2102, Měrcúřie 1847; Cúpýdě 2438, 3891, Cúpídó 2488; Ōnídě 3261, 3965, Ōnídiúš 3847.

Unnatural as these arbitrary alterations in the word-accent may appear, still when we read the verses, their harshness is much less felt than we should at first imagine.

It is not difficult to understand how a language, which in a state of rapid development shows itself capable of a remarkable degree of assimilation, is somewhat arbitrary in the accentuation of rare and foreign proper names.

As to the accentuation of inflected syllables, it must be remembered that such instances are always exceptional, and in comparison with the far more frequent cases where the right accentuation is preserved, are hardly matter of urgent concern. Secondly, it is a noteworthy fact that this licence of accenting the inflected syllables is almost exclusively confined to the first foot of the verse, where a variation from the strict rhythmical form or a slurring over is permissible. The poet allows himself this licence in the first foot after the caesura also, but with much greater reserve. Thus, of the examples given, in which the ending *-eth* is put in arsi, ten occur at the opening of the verse, and only seven after the caesura. The prepositions, etc., mentioned occur almost without exception at the opening of the verse.

Let us sum up now in a general judgment:

Taking it all in all, we may fairly speak of the metrical qualities of *Reson and Sensuallyte* with praise. At any rate, the poem offers no occasion for severe criticism. It satisfies all the demands which we are justified in laying upon it in accordance with the general conditions of its production. As far as this work is concerned, we must emphatically deny a statement to the effect that "there are scarcely three lines together of pure and accurate metre." One can read whole pages of the poem in which even a classically-trained ear would not be conscious of a shock to its sensibility.

It might be supposed that this comparatively great perfection was due to the finer cast of the whole poem, but we are not able to accept this opinion. It would indeed be incorrect to make the higher poetical value of *Reson and Sensuallyte* responsible for the smooth metre.

In order to settle to what extent the metrical peculiarities of our poem are connected with the peculiar poetical character, we have to examine how the four-beat line reads in other productions of Lydgate. I leave the minor occasional poems out of consideration, which in other respects also differ much from one another, and turn at once to the other great poem written in four-footed iambic, the *Pilgrimage*.

This poem was commenced in 1426, later therefore than our poem. The noticeable fact that the monk, in advanced age, grew more and more wearisome and careless in his writing should lead us to expect a worse metre; it is consequently a surprise to find that the metre is certainly not worse, but occasionally better than in *R. and S.*

It is true there are also some doubtful verses. I am however quite sure that simple, easy conjectures will, in general, suffice to put them right. For the others the metre is unquestionably smooth and flowing.

The violence done to the natural accentuation of the words, which in *R. and S.* now and then falls harshly upon the ear, is not met with so frequently here. Also the type C, where in the caesura two accented syllables clash together, is more rare; a fact which proves that Lydgate, too, felt the harshness of such a verse, and therefore tried more and more to avoid it.¹ Of the whole 22,000 lines which

¹ The recognition of exactly this fact has induced me, by adding a final -e in the caesura, to do away with type C as far as possible. If Lydgate avoided as much as he could the clashing together of his accented syllables in the caesura, he will have also done so in all those cases where the sounding of a final -e, historically justified, and in most cases retained, afforded an easy means of doing so.

I have carefully examined, there occur but a remarkably small number which can be read only according to the peculiarly Lydgatian type, in which the thesis is wanting in the caesura. By my calculation they amount to 0·58 per cent. A redundant syllable before the caesura is even still scarcer.

We see therefore that also in this work the four-beat line is treated comparatively skilfully; and it might therefore be maintained that this kind of Lydgate's metre offers little scope for censure, and that all the adverse criticism which has been delivered on the good monk's metrical art does not touch his four-beat line.

Let us now compare our conclusions with the researches hitherto made on the subject of Lydgate's metre. The first successful attempt to put in order the metrical principles of Lydgate was (next to Schipper's) that of Schick in his *Temple of Glas*. Schick submitted the iambic five-beat line of that poem to a vigorous examination, at the conclusion of which he came to the following results:—

“We may say, roughly speaking, that Lydgate has five types of the five-beat line.

A. The regular type, presenting five iambarics, to which, as to the other types, at the end an extra-syllable may be added. There is usually a well-defined caesura after the second foot, but not always. Example:

Line 1 : For thóuȝt, constréint,
 and grénous héuinés[se].

B. Lines with the trochaic caesura, built like the preceding, but with an extra-syllable before the caesura. Example :

L. 77 : There wás eke Ísaude—
 & méri anóþir mó.

C. The peculiarly Lydgatian type, in which the thesis is wanting in the caesura, so that two accented syllables clash together. Example :

L. 905 : For spéchelés
 nóping maist þou spéde.

D. The acephalous or headless line, in which the first syllable has been cut off, thus leaving a monosyllabic first measure. Example :

L. 1396 : Únto hír
 & tó hír éxcellence.

E. Lines with trisyllabic first measure. The occurrence of such lines in our poem is uncertain; but two lines may belong to this class, if we read them in the following way :

L. 781 : Thāt wās fēiþful foúnd, til hem depárted déþe ;
 L. 1029. And ăs férforþe ás my wíttes cón concéyue."—

If we compare with these conclusions the results of our inquiry, we find a remarkable agreement between the two. In both species of verse the same liberties in the opening foot and in the caesura lead to the same metrical groups or types, the last of which (lines with trisyllabic first measure) on account of its extreme rarity is scarcely worth counting. Only in the frequency with which the various other forms occur do we perceive any remarkable difference. The headless line is much rarer in the five-beat line than in the four-footed iambic, while instances of irregularity in the caesura are comparatively more numerous.

In spite, however, of the external similarity of verse structure, the four-beat line is, as a rule, of a higher metrical quality and reads more smoothly than the five-footed iambic, for which fact I am inclined to advance the following reason : In the four-footed iambic we have two equal and independent halves, each of which admits a certain rhythmic licence at the beginning. But in the five-beat line the halves are unequal and therefore not independent of one another, but essentially going together, so that irregularities now at the beginning and now in the caesura, if frequently repeated, cannot fail to jar upon the ear.

CHAPTER III.

THE INFLEXIONS.

LYDGATE's treatment of the final -e has also been thoroughly dealt with by Schick in his edition of the *Temple of Glas*, and by him the most essential points have been settled once for all. Nevertheless it does not seem to me that the editor of a poem by Lydgate is justified in wholly ignoring the subject (Steele, *Secrees of old Philisoffres*, p. viii). There is but little doubt that the gradual loss of inflectional endings is clearly visible in the works of Lydgate, whose literary activity extends over a period of more than half a century. Difference in metre and versification, too, had a certain influence on the treatment of the unaccented syllable. In short, I believe it is imperative that in each of Lydgate's works the question regarding the final -e's should be specially dealt with. In cases where there is no external evidence for deciding the date of a poem, the settlement of this question (taken together with an investigation of the rhyme) may be the only ground

upon which to base a trustworthy conclusion touching the date of composition. I believe, therefore, I am fully justified in again raising the question, to what extent the final *-e* was sounded.

First of all some remarks as to the method to be followed in the treatment of this vexed point.

The issue, of course, hinges upon the structure and nature of the metre; but a decision based upon it would naturally be of absolute accuracy only in the event of absolute regularity in the metre throughout the entire poem. Now not a single one of Lydgate's works presents such a phenomenon. The apparent difficulty of formulating available conclusions need, however, not appal us. The case is not a hopeless one. Even a cursory glance at the text under consideration will reveal the fact that, however bold the licencees the author allows himself in the first foot of a line or at the caesura, he never indulges in any in the second or the fourth foot. Hence, in spite of the variety of ways which some lines admit of scansion, there are a great many verses that can be scanned in one, and only one, way. These afford us examples of positive value in the attempt to get at the root of the matter. With their aid we may formulate a law, which, even in dubious cases, will help us in deciding how the final *-e* should be sounded.

Thus we have always added a final *-e* in the caesura in order to prevent the clashing of two accented syllables, when such an addition is found to agree with the rules we believe Lydgate to have followed. I have pointed out my reasons for doing so in the chapter on the structure of the verse.

Of course, I have confined myself in my investigations to the poem which is the subject of this work, citing examples from Lydgate's other works only when of a particularly interesting character.

1. SUBSTANTIVES.

Strong Declension. 1. *Singular. (a) Masculines and Neuters.*

Nom. and Accus. of the *a*-stems without ending. To heap up examples would be useless.

We find an inorganic *e* in *weyē* (nom. and accus.) 811, 2722, and 602, 790, 798, 858, 883, 4105. In *morowē* 75, 449, 906, 1074, 1185, *ē* remains after the apocope of a final *-n*; also in *gāmē* 6933. *dalē* 4785 (rhyming with *calē*) and *gatē* 4990, 6958, belong to those short-stemmed words which in nom. and accus. assume an *e* taken

from plural (O.E. *u*). See ten Brink, *Chaucer's Sprache und Verskunst*, § 203, 5. In *kole*, 1578, we have another word of this group, but here elision takes place.

Genitive in -ës (*j̄s*) : goddës 632, 2269, 2273, 2637, 4106, 4321 ; kyngës 1899 ; borës 3741 ; lordës 6832.

Dative usually without ending, but instances of -ë not unfrequent : kyndë 103, 174, 254, 304, 390, 462, 1085, etc.; hedë (rhyming with *hede, rede*, adj. plur. or *drede*) 1208, 1410, 1782 ; wayë 4780 ; goldë 1946 ; swerdë 4662 ; brondë 2023 ; wal[e] 4961.

Dissyllables either remain unaltered or assume ë after having syncopated the vowel of the final syllable : hevenë 114, 383, 846, 1224, 1675 ; siluer 1320, 1325 ; coper 1328 ; appul 1923, 1947 ; wynter 5163 ; somer 5164 ; mayden 2357, 6732 ;—toknë 1045, 1056 ; bothmë 5753 ; maydë 1617, 3650, 5817.

ja-stems : ë in all cases : Nom. endë 895, 3996 ; hiwë 1103 ; lechë 5151 ; Dat. hewë 98, 138, 150, 234, 363, 536, 1167, etc. ; endë 3669 ; Accus. endë 1091, 3740 ; witë 6768.

i- and *u*-stems : Also a fair number of examples in -ë. Nom. lyë 4011 (dye, inf.) ; Dat. wood[e] 1970 ; wodë 3749 ; stedë 1573 ; Accus. sperë 1196 ; lyë 11, 997 ; but song 2879 [!] Of abstracts in -shipë (O.E. *seippe*) occur the Accus. wörshipë 6803 [!] ; lórdshipë 546, 1477.

(β) STRONG FEMININES.

The ë in the nom. is either the remnant of O.E. *u* or foisted in from the oblique cases.

Examples : quenë 432 (shenë) : talë 960, 1149 ;¹ nasë (*u*-stem) 1715 ; dredë 2053, 6710 ; lovë 2517, 5434 ; trouthë 2821, 3175, 6857 ; botë 3441, 4130 ; help[e] 3454 ; shamië 3520, 6705 ; shadwë (*wa*-stem) 4011 ; ryndë 4955 ; hyndë 3727 ; merthë 5559, 6883 ; youthë 6231 ; sorwë 6876.

The final -ë is silent in worlde 3092 ; love 3167, 4301, 6061, and quenë 1343 (sene, inf.), 1569, 4336.

Gen. : in -ës (*j̄s, j̄s*) lowës 2428 ; lovës 4866, 5188, 5466, 5806, 6284 ; youthës 6236 ; youthis 6241 ; quenës 6667.

Dat. and Accus. in -ë. The examples are too numerous to be cited in full. I confine myself to giving exceptional instances. We find always : sight, myght, and, apart from 1. 1875 (where the regular metrical type would demand honde), also honde : 1196, 1200, 1577, 1590, 1735, 1750, 3573, 3986, 4724, 6934 ; wortle seems

¹ The word rhymes in both cases with smale (adj. plural) following the noun.

likewise to permit both ways of reading: *worlde* 1323, 1343, 2033, 2215, 3234, 4212, 5349, 6069, 6983; but ll. 559, 618, 1027, and 4510, read after our first type, exhibit *worlde*. See further: *youth* 334, *blysse* 1093; *trouth* 6197; *quene* 6025, 6251; *hele* rhymes thrice with *dede* (adj. sing.) 2962, 4124, 4264, once with *renomed* 5138. Such instances as l. 3752 ("who that kan take hele ther-to") are, of course, dubious. In l. 5877 we must, I think, also read *hede*.

Abstracts in *-hede* (O.E. hâd, *hædu), of which examples only occur in dat. and accus., seem to be felt as feminines. In l. 6759 I should certainly read *womanhedē*; comp. further: *flesshlyhedē* 5058, (*dedē*), *woman-hedē* 212, (*dredē*), *frendelyhedē* 5854 (*hatredē*).

Words in *-nesse* (-*nysse*) rhyme frequently with Romance nouns in *-esse*: *ydelnesse* 463; *fairnesse* 1860, 2052; *worthyngesse* 1510; *lyknesse* 1733; *besynesse* 1638. In cases like *swetnesse* 82, where the accent is thrown back, the final -e, of course, is dropped.

2. Plural.

A few neuters sometimes retain the original form without any termination: *folke* 2143, 2385, 3422, 3449, 6675, 6766; *thing* 259, 298, 2291, 4194; *swyn* 3428. The *wa*-stem *tree*, now and then, assumes the ending of the weak substantives: *treen* 2750, 3898, 4372, 4387, 4389 (*treēn*), 4407 (*treēn*). Apart from these instances, the ending of the plural is always -ës (-ës) or -ës (-ës). -ës (-ës) seems mostly to be confined to dissyllables: *fethers* 1428; *meremaydenes* 1773, *maydenes* 3129 [?], *maydens* 3248; *appuls* 2752; *lovers* 6996, 6999, 7004. Dissyllables which syncopate the vowel of the final syllable have -ës (-ës): *fethrës* 5358, 5461, 5490; *applës* 3916; *watrës* 3832, 3884. Monosyllables, as a rule, terminate in -ës; comp. *arwes* (earlh) 2852, 2860, 5413; instances where -ës does not count as an extra-syllable are quite exceptional: *things* 732, 744; *rynges* 1568 [?].

As to the plural of words ending in a vowel, see the following instances: *trees* 2729, 3915, 4002, 5159; but *treës* 4009, 6281, 6871; *weyës* 621, 640, 2300, etc.; *dawës* 851.

n-stems.

With the exception of *lady*, *pley*, and *(h)adder*, which have lost their final -e, and *woo* (O.E. wêa, wâ), the ending of nom. sing., to which dat. and accus. correspond, is generally -ë.

The following list, I hope, contains all the weak substantives of our text. We scarcely need note down all the lines where they occur.

a. Masculines:

Nom.: namē, willē, tymē, makē, harē, phanē, snakē; dat. and accus.: namē, willē, tymē, tenē, wonē, hopē, ferē, bowē, stedē.

β. Feminines:

Nom.: sonnē, erthē, hertē, wellē, swalwē, dowē, tonnē, nyghtyn-galē; dat. and accus.: hertē, tonnē, sonnē, sydē, erthē, wisē, wellē, molberye, tongē, dowvē, trappē.

γ. Neuters:

Nom.: eyē; Accus.: erē.

Instances where the final -e is suppressed are only sporadic:

Nom.: eye 6967; dat. and accus.: wil 2252 (but comp. O.E. gewill), erthe 97, tymē 1064, pithe 740,¹ eye 996,² tenē (trene) 5204. In l. 6185 f. we must read *to donē moonē*. Comp., however, *Temple of Glas*, l. 394.

Examining these exceptional cases, we must confess that, save those instances where the weak noun is a rhyme-word, they are more or less dubious, and that there is scarcely one conclusive example of the suppression of the final -e.

Genitive in -ēs (-js) or -ē: hertys 5020, 6962; sonnē 938; hertē blood 6823. Schick (*Temple of Glas*, lxvi) adduces two similar examples: hertē roote (*Falls of Princes*) and sunnē bemes (*Pilgr.*).

Plural: The old ending is retained in: eyēn 423, 826, 1258, 1548, 1715, 1782, etc.; fon̄ 1195, 3134. In all other cases we find -ēs (-js). Examples:

a. Masculines: sterrēs, sterris 118, 269, 274, 417, 420, 752, 1005, 1133, 1277, l. 1676 we had better read *sterris*; blosmēs 139, blosmȳs 535; dropēs 140, 453; assēs 3428; stedēs 4210; ebbēs 4617; bowēs 5412; knottēs 5427; namȳs, namēs 5441, 5445, 6724, 6728; husbandēs, -ēs 6584 6877.

β. Feminines: hertēs 93, 1508, 5432, 5473, 5855; wellēs 934 (tellys), 4365, 4484; wellēs 4143; ladyēs (dissyll.) 1021, 2423, 3128, 3187, 3249; dowēs 1596; asslēs 3920, 4115; beriē (dissyll.) 4001; trappēs 4139; harpēs 5579.

γ. Neuters: erēs 4128, eiēs 6396.

¹ “To know the prevy pithe withinne.”

² “My eye so as I caste a-syde.”

Other consonant-stems.

We subjoin a complete list of the instances occurring in our text.

1. Items in *-er*:

Nom.: fader 1614, 4167, 4170; brother 2981, 3265, 6236; daughter 1034, 1050, 1618; doghtrē (doughtrē) 1042, 1437, 1793, 2975; moder 5267, 5939; stepmoder 1642.

Gen.: fader 4175; faderēs 4180, 4202.

Dat.: fader 1451, 4311, 4324; brother (brothir) 4800, 5264, 5936, 5946.

Accus.: fader 3086, 4288; suster 874, 4948; doghter 3260; moder 4292.

Plural: stepmodres 1648, 1651; brethre 2521.

2. in *-nd*:

Voe.: frendlē 722, 1850, 2117, 2257, 2298, 3481, 4106.

Plural: frendlēs 1404, 3157.

3. in *-os, -es*:

Nom.: lambē 6259. Nom.: chibble 1275.

Voe.: childe 445, 2937.

Plural: childrenē 1649, 4330.

4. Minor groups of monosyllabic consonant stems:

A. Masculines:

Nom.: man 237, 261, 313, 317, 384, etc.; woman 6221, 6405, etc.; tothe 3578.

Gen.: mannīs (mannēs) 1159, 1367, 1423, etc.

Dat.: man 405, 531, 542, 563; woman 6219, 6365, 6547.

Accus.: man 624, 673, 1085; foot 4096.

Plural: men 84, 104, 295, 389; fetē 1429; tethē 1717, 3576; womēn 1775, 3190, 6346, 6571; gentilwymmen 3181.

B. Feminines:

Nom.: boke 1030, 1035; night 100. Gen.: gootīs 6893.

Dat.: goot 4286; boke, book 19, 4859, 6843.

Accus.: boke 6; nyght 365, 2866, 3675; mylke 1630, 1639, 1644.

Plural: bookēs (bookīs) 1038, 1306, 1344, 2282, 3263, 3647, 4297.

Romance Nouns.

At first I think some elucidation might be desirable as to what extent the accent is thrown back. The original accentuation is retained in the following cases: cōmfōrt 192, cōnsayl 803, guérlón

506, 593, měříte 590, mětál 1325, půrpós 787, sůláce 887, ďarmoúre 1180, 1192.

How far the tendency of throwing the accent back is proceeded, we see from the following instances :

áuetouř 933, 1028, 1129, 1179, 1433, áuetouř 1391 ; cristál 124, eristál 436 ; coloúr 1103 ; beáutě 113, 147, 213, 315, 1109, 1120, 1212, 1231, 1370, 1389, beáuté 151, 207, 220, 251, 319, 322, 325, 523, 924, 999 ; fórtuňe 1358 [?], fórtuňe 47, 74 [?], 1364 ; góddessé 217, 437, 1031, 1286 [?], 1434, 1487, góddessé 256, 316, 408, 481, 491, 1044, 1075, 1161, 1232, 1343, 1355, 1365, 1406, 1456 ; hónoúr 1059, hónoúr 1070 ; málčee 30, 371 ; mátér 526, mátér[ě] 42, 1151, 1278 ; mánér 57, 59, 173, 657, 736, 838, 841, 984, 1242, 1264, 1430, mánérč 144, 630, 1146, 1227, 1236 ; méschěf 1073, mýschéfe 1294 ; nöblěsse 544, nöblěssé 241, 496, 553, 567, 592, 693, 1515 ; pléntě 64, 68, plénté 127, 1313 ; pórter 378 ; pówér, pówér 268, 530, 1379, 1388, 1475, 1530, pówér, pówér 285, 865 ; prófyt 542 ; prócessé 1280 ; résón 742, 757, 761, 788, 853, 870, rěsón 341, 505, 553, 588, 672, 724, 769, 776, 818, 844, 1219 ; sésón 94, 101, 160, 163, 176, 180, 915, sésón 95, 122 ; súrplús 989 ; tráváyle 610 [?]; trésoúr 1356, 1361, 1406 ; vértú 471, 576, 586, 687, 698, 716, 777, 818, 920, 1087, etc.

With regard to the final -e our investigation bears out Schick's statement that it is usually retained (see *Temple of Glas*, p. lxvi). In fact, in the first 1500 verses there is not one dissyllabic word which loses its final -e. There are some instances later on, but even these are not conclusive.

Polysyllables too, as a rule, appear with their original final -e, except when read as proparoxytona :

aventurě 46, creaturě 173, 550, 1483, constableryě 1470, damagě 171, 1155, engendrurě 1300, 1446, fortuně 47, 74 [?], but fórtuňe 1358, impartyě 12, materě 42 [?], 1278, but mátér 526, manerě 144, 630, but mánér 57, 59, 173, 657, etc., marchandysé 946, naturě 164, 167, 1111, 1365, norturě 988, pasturě 956, philosophie 1170, taverně 55, vysagě 329, 335, 1435 ; vesturě 1144, viagě 608. The very frequent substantives in -arně, -ene, -esse also retain the final -e when read as paroxytona. As to the words in -orie see the following instances :

glóriě 682, 1059 : měmoryě 1183, víctóryě 1060, 1184.

Plural always in -es. The cases where the ending does not count as a syllable are comparatively rare in our text :

mănérs 689, pôétes 1051 [?], 4209 [?], 4291 [?], formës 710, pátyës 1170.

II. ADJECTIVES.

Strong Form:

Singular: The *ja-* and *i-*stems retain their *-e*:

sootë 135, 939, 3638; nywë 1104; trewë 97, 297; grenë 108; wildë 3678; senë (quenë) 332; shenë 413 (sustene, inf.), 1320 (wene), 1828 (quene); derë 1349 (dere, inf.), stillë 5564; dryë 6938; clenë 6704.

In a few cases the rhyme does not agree with the sounding of the final *-e*: in l. 5419 we find *smothe* rhyming with *sothe*.

Other adjectives, as a rule, assume no *e* in the sing.; sometimes *e* appears as the remnant of an earlier more complete ending:

Comp. l. 1742 of so gret[e] force; 2644 in gretë fere; 3784 to gret[e] shame; 5591 of gret[e] melodye; 6842 of gretë prys; 6352 of wit they ha so gretë grace; comp. further: 1241, 4423, 6206, 6435, 6721, 6777, 6953. See also *Pilgr.* 593 with gretë peyne; 603 on echë party; 706 off gretë prys; 890 I have of helpe so gretë nede; 998 in allë wyse; 1362 so goodë cher (acc.); 1811 at allë tyme; 2164 in swyehë cas, etc.

Plural. It goes without saying that the above-mentioned *ja-* and *i-*stems keep the final *-e*. *e* is also added to all other adjectives except those with a vocalic ending:

fairë 265, 2746, 5481; bright[e] 420, 962; redë 962, 3644; smalë 1150, 3719; kyndë 1648; oldë 1755; horë (more) 2870; lowë 2871, 3031; sharpë 3631; strongë 3884; vnkouthë 4519; sykë 5158; yongë 5637; wanë 6179.

Again, there are some cases, where the rhyme would seem to demand the suppression of the final *-e*:

fair (repair) 951, broun (condicione) 5484, wood (vnderstood) 5506, lyke (lunatyke) 6178, good (blood, Dat. Sing.) 6894.

Twice the apocope of the *e* is proved by the metre: foulë 5485, hool 6774. In all these exceptional instances the adjective is used predicatively.¹ The attributive adjective never seems to drop the *e*, at least, when it precedes the substantive. It is a special question how it is treated when it follows the latter.

Generally here too the *e* is preserved:

whitë 1409, 6887; redë 388, 1409, 3940, 4019; fairë 621, 2147,

¹ Compare ten Brink, l. c. § 234: "Im Praedicat kann das Adjektiv auf ein pluralisches Subjekt bezogen, auch unreflektiert bleiben."

2182, 3916; smalē 959, 1150; gretē 3472; yelwē 4019; blyndē 4091; falwē 5199; blakē 5199; donnē 6200, 6529.

There are comparatively few instances without *e*:

brightē 1133, vprýghtē 2730; wis 6431 (cp. 6494), 6608.

Weak Form: it is employed

1. After the definite article:

samē 87, 99, 181, 192, 912, 1441, 2107, etc.; brightē 114, 133, 269, gretē 190, 404, 573, 1295, 3490, 3499, 3529, etc.; freshe 185, 432, 2732, 4022, 4926, 5984; firthē 186; lessē 552; ryghtē 634, 655, 674, 800, 847, 2724, 4782; thilkē 855, 924, 931, 1064, 1207, 2152, 2537, etc.; wrongē 858; cold[e] 937, 3870; saltē 942, 1453, 4166, 4613; highe 1224, 1524, 5117; silvē (selvē) 1441, 2198, 3992; longē 1761; proudē 2041, 5772; hool[e] 3326; next[e] 4787; feyrē 4867; softē 5184; ravysshingē 5212; sharpē 5469.

2. After a demonstrative pronoun:

ilkē 73, 1709, 2121, 3998, 5524; gladē 906, 5179; oldē 551; derk[e] 1754, freshe 2593, 3538, 4807; vnkouthē 2751; yong[e] 3691, 3704, 5843, 5934.

3. After the possessive pronoun:

hoolē 5, 601, 1638, 1841, 2535, 4991, 5540; brightē 218; best[e] 238; ownē, oonē 302, 874, 1042, 1164, 2117, 2965, 3846, 3988, 4106, 4261, 4288, 4292, etc.; highē 5275, but high 496, 554, 1231, 1449, 1516, 2318, 4315; gretē 1003, 1052, 1289, 5292, 6882; oldē 1291; proudē 1520; fairē 3315, 3481; swartē 3791; quyk[e] 5720; ryghtē 6690.

4. Before proper names:

feyrē 1456, fresshe 1859.

5. Where an adjective is used as a substantive:

samē 2096, 5926; fairē 2887, 5984; yong[e] 5823; sothe 4017.

When there are two adjectives following an article or pronoun, the second remains without ending:

freshē 4867, 4887, 5633; highē 2124, 3499; fals 4032; best 5041.

In our poem which has been taken from a French source, we find the adjective very frequently placed after the substantive. The question arises, whether in such a case the *e* of the weak ending is preserved or not?

In Chaucer it is usually dropped. See ten Brink, § 235. There is no doubt that this law, on the whole, holds good for the language of our poem. But the rhymes sometimes seem to point to the conclusion that the *e* is preserved.

Compare the following examples: siluer fair (ayr) 453; salt (halt, 3 pers. sing.) 1458; vnkouthē (southe) 967; olde (toldē) 3268, 4234; longe (stronge) 1403, 5653; smal (at al) 1566; sad 5692; bright 6196, 6531. But: redē (medē) 105; donnē (sonnē) 4178; fayrē (debonayrē) 4485; blakē (makē) 6929.¹

Romance Adjectives.

The strong form preserves the original ending. Thus with *-e* appear, also in singular: primē 27, 3950; attemprē 130, 932; sagē 344, 1105, 2009; noblē 1071; treblē 1140, 3648, 6975, 6988; debonayrē 266, 1503, 2063, 4745, 5411, 6259; ragē 1583; senglē 3225; troublē 3887; doublē 3888; sobrē 5297; straungē 5341. Here are to be enumerated also the adjectives ending in *-ariē* (-ayre) and *-ablē*.

The O.F. participle *du* is always dissyllabic: dewē, dywē, diwē 304, 816, 1837, 2811, 5291; duē 4578.

Exceptions: enterē (entier) seems to be rhyming always with words in *ē*: 41 (matere), 874 and 1617 (dere), 2528 (y-fere). Ten Brink (§ 242) has raised the question as to whether the feminine form of a French adjective may be adopted in connection with a feminine noun. In our poem there are indeed many instances which would seem to confirm this view: hert enterē 41, mayde enterē 1617; lady souereynē 2264; wounde profoundē 4664.

Plural:

Adjectives ending in a consonant assume no *e*. This goes without saying as far as paroxytona are concerned: dyuers 294, 367, 619; foreyn 703; sotil 1150; futire 1707; present 1892; gentil 2379; mortal 3717.

But even monosyllables and dissyllables with the original accent appear without the plural *-e*: fals 3279; pleyn 6299; dyners 641, egal 100; present 1897 (absent, adj. sing.); vileyen 1508; mortal 3406; enter 6192.

There are also a fair number of polysyllables which bear out the above given statement: amerous 3400; bestiall 406, 814, 3425; celestiall 668, 831, 1014, 6455; temporal 680, 3279; accidental 703; apparent 738; tempest[u]ouse 958; fortunat 1084; pertynent 2292; diligent 3160; virtuous 3173. In l. 5745 the metre demands orient[e], and in l. 5746 persē.

¹ Here might be added an example of a Romance adjective clerē (materē) 1277, (sperē) 269, (y-ferē) 4484.

Weak declension :

It follows from our text that Romance and German adjectives are treated alike. Comp. ten Brink, l. e. § 241, and Schick, p. lxviii. Instances : clerē 90, 934 ; fals[e] 972, 1932 ; dyvynē 4697. It is true, there are some instances which seem to point to another conclusion, but these are not conclusive : chefe 256, 547, 1684, 3470 ; veyn 972, fers 2761. *chefe* may be regarded as a subst., *veyn* and *fers* are preceded by another adj.

Proparoxytona with a second accent upon the last syllable remain without -e : excellent 416, 1778, 3264, 3840, 5135 ; amerouse 1470[?] ; mervelous 3380 ; preciouſe 5721. Comp. however l. 4844.

III. (a) ADVERBS.

Adjectival adverbs have the ending *e*. Our text offers a great many examples : allonē 2796, 3053, 3065, 3984[?], 6874, rhyming with moonē : 899, 3060, 3137, etc. : depū 6121 : clenē 2851 ; fairē 1504, 5244 ; fastē 1372, 2605 ; kenē 2852 ; longē 168, 447, 3974, 3883, 4393 ; lowē 401, 2674, 4174, 4185 ; alowē 4186 ; lyche (y-lyche) 1104, 1117, 1381, 2565, 2740, 2746, 2769 etc. ; latē 6401, 6957 ; newē 298, 308, 364, 1728 ; sharþ 5440 ; shenē 1969 ; sorē 2890, 6368, 6483 (always rhyming with more) ; swythē 5812, 7030 (rhyming with sythe) ; vnnethē 1334, 3132. Forms with *of* : of latē 3281 ; of newē 152, but comp. 6416 ; roundē 420 and brood 3646 are to be read as monosyllables.

Adverbs formed by composition of the simple adjective-stem with *-ly* are found in considerable number.

The adverbs enough, full, high, representing adjectival accusatives, remain without *e*. Also the compounds in *-ward* : bakward 211 ; ageynwarde 650, 1266, 1517 ; westwarde 658, 799 ; outwardē 738, 4034, 4051 ; aftir-warde 3443 ; thiderwarde 6726.

The following adverbs are derived from substantives : aloftē 451, 3222, 4176 ; asydē 5231, 6556, 6706 ; a-rowē 6023 ; besydē 4946, 4952 ; wronge (perhaps adj.) 616, 855, 2242, awronge 1716, 6754 ; somwhile occurs in l. 3938 as a dissyllable ; in l. 957, however, the regular metre would demand sommrhilē.

Other adverbs in *e* are : abovē 574 ; about[e] 258, 412, 560, 2764, 4514, 5068, 5234, 5600 ; ageyne [O.E. ongegn, etc.) 146, 226, 654, 850, etc. ; amonge 797 ; behyndē 4956 (ryndē) ; doun (always monosyllabic) 940, 1032, 1291, etc. ; fer 3633, 5053 ; herē 618, in compounds : her with al 823 ; yondē 2656[?] ; morē

(O.E. *mâra*), rhyming with *sorë*: 2889, 6367, 6484, with *lorë* 3252; ll. 3200 and 4455 we find *nor*, and 3677 *eremore*; *mo* (O.E. *mâ*) occurs twice 3934, 4009; *nerë*, occurring only in the rhyme, 7026 (*dere*), but *ner* (*penser*) 6972; *oftë* (dissyllabic from original *qit*) 862, 3207, 6166, 6712, also in the adverbial phrase *oftë sythe* 768, 2314, 3320; *outë* (*doute*) 2590; *sonë* is a dissyllable also in the middle of the line: 3906, 4470; *seldë* 2574; *thannë* 3190; *therë*, always monosyllabic, but comp. rhymes like: *erë*: there 5216,¹ *withinnë* 230, 740, *withoutë*: no conclusive instance where the final -e is not sounded; dubious cases: 3924, 5548.

Adverbs in -es, -s: *certës* (*certys*) 579, 603, 1142, 2800, 3220; *ellës* (*ellis*) 579, 1640, 2503, 2509, 3501, 3520, 5015, 5046; *ellës*-where 2785, 5899; *hens* 6990, but *henës* 2659; *in myddës* 6839; *for the nonës* 3113, 3212, 5744, 6032; *somwhilës* 3938; *thens* 3595; *vnnethis* 2148; *al the whilës* 4967.

Regarding expressions like: the most[e] sage (2360) I refer to ten Brink, i.e. § 246, Ann.

III. (β)

Many of the above-enumerated adverbs are used as prepositions: *above* 752, 1132, 1277, 5713, but in l. 351 the metre demands *above[n]*, comp. also l. 4551; *among*, *amonge*, 1963, *amongë* 1022, 2423, 4815; *amongës* 5179, 5263, 6455; *ageyn* 171, 868, 938, 1203, etc.; *ageyn[e]s* 857, 860, 2134 (*ther ageyn[e]s*) 2897, 3227, 3229, 3413, 3441, 4586, 4764, 4824; in l. 771 also, I think, we had better read *ägeýn[ë]s*; *to forme* 826; *syth* 2152; *withoutë* 11, 51, 142, 155, etc., *withouten* (mostly before a vowel) 58, 95, 1445, 1375, 3052, 4779, 5052, 5069, *wtihout* 4547. Only as a preposition occur: *ätwéng* 4445 [!], *atwenë* 783; *atwixen* 1942, 4205, *atwex* 5902.

IV. NUMERALS.

In our text we find the following examples: *eon* (often used as a pronoun) 1023, 2142, 2148, 2174, 2280, 2281; compare here forms like: *oones* (*onës*) 2316, 3211, 3609, 3869, 4088, 6091, 7010, *al attonës* 3114, *for the nonës* 3113, 3212, 5744, 6032; *two* 692, 2261, etc.; *tweynë* 785, 1163, 1815, but compare ll. 73, 826 and 1116 where the rhyme demands *tweyne*; the word (in Chaucer dissyllabic) rhymes also with *peyne*: 2502, 4186, 6396, etc. See Schick, i. e. p. lxii. *thre* 1020, 1168, 1186 etc.; *fourë* 352, 6046,

¹ See ten Brink, § 260, η.

fourē 1000; fyvē 5481; six 5532; sevēne 274, 426, 752, 1676; nynē 276; twelyē 428; hundred 423; thousand 2142; many thousand 2185; thousand foldē 2174, 3861, etc.

Cardinals are treated like weak adjectives: first[e] 4999, 5418, 5448, 6160, 6931, or firthē 186; but ll. 697 and 1029 [?] we find *the first*, used as a substantive, without the final -e; sēcoündē 1284, 2004, in l. 5457, 5489, 6203, 6953 we might as well read *sēcoündē* (*sēcōndē*); thriddē 1434, 6253, thryd[e] 5491, 6969, thirdē 3636; fourthē 5464, 5493, 6273; fyfthē, fyfthē 5468 [?], 5497, 6315 [?]; sixtē 6375; sevenēth 6433.

V. PRONOUNS.

I touch only on those points which are noteworthy in regard to the final -e:

(a) Personal pronouns:

Forms like *oare*, *youre*, *hire*, *here* are in Chaucer always monosyllabic. Comp. ten Brink, l. c. § 250, Anmerk 4. In ll. 11 and 2277 of our text, however, I think, we must read *hir[e]*.

(β) Relatives:

which, Plural *whichē*, but also *whichē*: see 1022, 1882, 4815, 4132; comp. also l. 2533 and 6701.

The *whichē* is treated differently: we always have to read *the whichē* when a subst. follows, 918, 1169, 1631; *the whichē*, standing alone, sometimes drops the final -e: 56, 531, 2545, 5009, but, as a rule, e is sounded as a distinct syllable: 528, 861, 985, 1002, 1091, 1289, 1301, 1342, 1658.

Other pronouns:

allē: 1, 75, 235, 268 [?], 503, 821, 851, 857, 867, 1025, 1707, 1814, 1831, 1890, 1968, 1989, 2064, 2431, 2658, 3147, 3152, 3329, 3336, etc.

We find *allē* especially in connection with other pronouns or numerals: allē tho 857, 867, 3152, 3336; allē thre 1968, 1989, 2064, 3329; but, on the other hand, we find *al tho* 1545.

bothē (mostly dissyllabic) 86, 642, 685, 700 (bothēn), 930, 1369, 1702; fewē 1324.

self is, in connection with my, thy, our, your, him, hire, hem, mostly monosyllabic; but compare: my selvē (twelve) 427, thy selvē 2310, hym selven 3885, hem selven 5044, hir selven 4334, hem self[e] 5235—swichē (plural) 3395, 4002 adj., 6130 adj.—some (in Chaucer always monosyllabic, see ten Brink § 255,¹)

¹ Ten Brink is wrong. Comp. *Wif of Bath's Tale*, 79.

appears in plural partly with, partly without, the final -e: som (some, somme) 28 adj., 76, 941, 943, 1069, 5317; sommië 621, 3833 adj., 3428, 5309, 5325, 5379, 6126, 6174 adj., some (dat. sing.) 469 might perhaps be read as a dissyllable.—echë 165, 1949, 1991.

VI. COMPOSITION.

Romanee words in *-ment* generally retain the *e* between the two parts of the compounds: commaundëment, comandement, 829, 1790, 2191? (At thyn ovne comaundement), 2376, 4588, 4690, 5959, 5976; entendëment 757, 880; awysëment 3476, 4938; enchauntëment 3550, 3591, 3757, 6394, 6406; amendëment 5192; Iugëment, 1854, 1868, 2070, 2093, 3298, 3304, 3305, 3310, 3327; but in l. 2089 we certainly have to read *Iugement*. There are other instances enough in Lydgate's works, where compounds in *-ment*, although commonly read with -ë, sometimes appear without it. Compare: *Pilgr.* 1540 oynëment [?], but 1591 oynëment, 1901 oynëmentys; comp. also l. 14792; entendëment: *Pilgr.* 10926, but entendëment in l. 10918 and numerous other cases; in l. 2191 of our text, I think, we must read: Āt thyn ovnë cõmaündëment.

The -e before -nes seems only to be sounded in words where it originally belonged to the first part of the compound. We find -ë in: kyndënesse 1654, 6462; doublënesse 3477, 3880, 6522, 6578 (doubilnesse 6194, etc.); straungënesse 4829, 5069; secrënesse 6362. But there is not one conclusive instance of the -e being sounded in compounds the stem-word of which ends in a consonant. In fayrenesse 522, w[h]ittenesse 2816, 3956 the metre, it is true, would permit both ways of reading, but I do not see any reason to sound the -e here, which, in all other cases, is suppressed. With regard to ll. 4843 f. see notes. The examples adduced by Schick (p. lxix f.) are in perfect accordance with what our text seems to bear out: kyndënes 747, secrënes 900; but derknes 11, 12, 1357, swetnes (adj. swête but O.E. swêtnes); meknes 76, 621; goodnes 745. I can only point to one decided instance which is contradictory to the rule given above. In *Pilgr.* l. 5113 we certainly have to read boldënesse (but a few lines further down l. 5123 the metre again demands boldnesse).

Adjectives and Adverbs in -ly are very frequent. Again it is evident from the instances in our poem that where the -e already forms a constituent part of the stem-word, it is sounded in the compound: duëly 538, naturëly 711, truëly 965, bodëly 780, straungëly

1440, humblēly 1838, benyng[e]ly 2237 (see *Temple of Glas* 849), hastēly 3297, disgesēly 3645. Exceptional appears *kindely*, as an adj., twice with -e: l. 121 [?] (comp. *Pilgr.* 4454) and 1465. But the sounding of the -e between the two parts of the compound is not at all confined to such cases. Compare: inwardēly 2339 [?], boldēly 6365.¹ See further in *Pilgr.* 4480 and 13251: boldēly; queyntēly 13096.

Of other groups of compounds we note especially *doutēles*, *rekkēles*, *causēles*, which are always trisyllabic.

VII. VERBS.

In far the most cases the ending of the Infinitive [-e, seldom -en] is sounded as a distinct syllable. The instances in which the final -e is dropped are the following:

give yife, etc., 50, 246, 506, 1870, 4676, 6410; bere 122, 1622, 1946; deseryve 1395 (comp. *T. of Gl.* 79/80), see also: dryve 4606; contrarie 261 [?]; know 740; put 483; ha, han 543, 1636, 3743, 5017; haue 1383, 1472, 5166; contene 561; leve 805; holde 844; be-holde 4969; make 2409, 4232, 4627, 4686, 6682; obey 1522; atteyne 1515, 1993; sey (say) 1593, 1670; set 2198; afferme 1743; rāvyshe 1876; bekome 2352; kome 4892, come 3498; contune 2335; play 3044, reherse 2435; let 2673; conferme 3298; abyde 4529; take 4610; sustene 4685; tel 5134; wassh 5727; difface 6196; gruchē 6795.

More important, of course, than a mere enumeration of all those cases in which the -e of the infinitive becomes silent would be some elucidation of the conditions under which the ending is dropped. But our investigations seem to point rather to the conclusion that there is no rule at all as to when the sounding of the e takes place and when not. The dropping of the final -e occurs both in verbs of Romance and in verbs of German origin. In the latter class, it is true, we frequently find that the short-stemmed strong verbs lose their ending: *gice* and *come* appear almost exclusively as monosyllables.

Paroxytona end in -e perseuer 3162, 6173; presever 4441; dissever 2162, 2458, 4181, 4442, etc.; cherish 6675.

The Gerundives are treated identically with the Infinitive.

¹ goodly occurs throughout without -e: 486, 494, 1843. In *Temple of Glas*, l. 851, where Schick reads good[e]ly, we might perhaps also do without the -e.

Forms like to seenē, to doonē, to seynē, which are still retained in Chaucer, are also to be found in our text: comp. l. 6185 to done and 1818 to fleene.

Indicative Present, first person:—*ē* in far the most cases; but there is a tolerably fair number of examples in *-e*:

pray (prey) 6772; menē 1295, 1745; haue 766, 882, 885, 2986; ha 609, 1348, 2811, 2914, 2924, etc.; take 2283 [?], make 2294; ūrdéyn 2295; berē 2996; know 3293; thinkē 4736 [?], menē 5113, 5907; hope 6679.

Second person: *-ēst*: herēst 457; hanēst 2056; feljst 1867; comēst 2667; stondēst 3522; ealljst 4648. In an almost equal number of instances we have to read *-est*: hast 514, 2157, 4231; lyst 607; gest 892, 4767, gettest 2700; standest 3530; seyst 4638; yivest 4650. No example of the ending *-es*.

Third person: The ending is *-eth*, which generally counts as a distinct syllable. Examples of *-eth* or such forms in which the *-th* of the ending is absorbed in the dental consonant at the end of the stems are the following:

lyst 33, 77, 164, 649, etc.; hath 51, 187, 258, 267, etc.; hayth 574; perséuereth 4386; sévereth 290, 292; seth 303, 1360, 2857, 4251, 5380; set 679, 6998; seith 1030, 1129; yiveth 1059; writ 1130; halt 1457; bereth 1812, 2872, 6780; stant 2416, 3518, 5397; cometh 2617; semeth 4759; fleeth 3050; drinketh 3868; aby 3912, 6386; taketh 4370 [?]; acordeth 4490 [?]; ēxēllēth 4557; slethe 5496; syt 5564, 6972; last 6231; fret 6483; fleeth 7006, 7015.

Examples of the northern form in *-ēs* (ŷs): obeyūs 359; tellys 933. Compare Schick, l. c. lxxi.

Plural. Besides the usual form in *-ē*, *-ēn* occurs not infrequently: springēn 106; stondēn 1494; exceedēn 1705; longēn 2428; duellēn 2658; folwēn 3077; drawen 3337; makēn 4599; writēn 4410; Ianglēn 5382, 6314; knowēn 5864; suffrēn 6263; delytēn 6495; hatēn 6565; expressēn 6723.

In the following instances the *n* stands before a consonant: writen 1755, longen 6656, taken 6225, maken 3647.

Monosyllables: han 1141, 1442, 1651, 3274, 5174; seyn 1342, 1775, 3308; sen 5021. Forms without any ending occur even in the rhyme (see again Schick, l. c. lxii): love 3, 6559; make 278; lyst 1038; ha 3135, 4241, 4805; berē 3879, 3898, 4380, 6722, 6807; feyn 1615; play 5861; herē 6412; let 6412; fare 6815.

The old ending is retained in *hath* 454, and *discernith* 1039. The northern form *-ēs* (ys) appears in *duellys* 5046.

Subjunctive, singular in *-ē*. Cases in which the ending is dropped:

hang 64, 589; *look* 1327 [?]; *berē* 2674; *yive* 3483, 3485; *marke* 4117, *turne* 4134, *happē* 4735; *ley* 3671. Monosyllabic are also: *goo* 518, 616, 626; *do* 1474, 2564; *fle* 4185. Dissyllables assume no *-e*.

Save some auxiliary verbs there are, as far as I can see, no good examples of the plural.

Imperative, singular, second person: no ending:

arys 466; *take* 466, 520, 659, 823, 2054, 4080; *draw* 469; *begynne* 608, 817; *ha* 3500; *east* 628; *sey* 633; *fle* 819; *se* 2064, 4512; *love* 836; *lat* 827; *set* 830, 2188; *dred* 2298, 2353; *make* 842, 856, 4127; *kepe* 854, 4127, 4131, 4136; *thinkē* 3427; *stoppe* 4128; *far* 6865. The final *-e* must be sounded in: *sey[e]* 2065; *reyses* 820; *trustē* 2172, 2511; *wey[e]* 6616 [?].

Romance words generally have *-ē*:

considrē 2057; *dispisē* 832; *remembrē* 2698; *enelynē* 871; *voydē* 2065; *appliē* 2067; *refusē* 2308; *variē* 2697; *entrē* 4107. The ending *-eth* (*th*) appears in *doutēth* 2332; *hath* 632, 2333; *trustēth* 4471.

Participle Present, in *-ing*. Numerous examples; but there is no instance of *-ingē*. In the adjectival use, we find, of course, the *-i* of the weak form: *ravysshingē* 5212.

Gower's form in *-enle* is not found in our text.

Strong Preterite, sing.: without ending. We classify the examples according to the change of the root-vowel:

saugh (sawgh) 206, 427, 949, 4939, 4949, 5232; *yaf*, *gaf*, *gafe* 486, 907, 1004, 1644, 2154; *quod* 514, 581, 631, etc.; *sat* 341, 1175, 2793, 2796; *bad* 909, 1986, 3721; *spake* 1452, 2894, 2906, etc.; *be-gat* 1616; *stake* 2088; *gat* 4316, 5656; *forgat* 5886; *lay* 88, 1974, 1979; *came* (kam) 848, 1918, 1935, *bekam* 2840; *bar*, *bare* 1744, 2759, 2904, 3528, 5412, 6163, 6610; *berē* (vowel of the plural *berōn*), 4985; *brake* 2905, 4775; *gan* 143, 209, 440, 489, 638, 1848, 2076, 2208, etc.; *began* 444, 2351; *wan* 3544, 3584; *ranne* 3970, *ran* 4932; *fonde* 4823, 4825, 4833, 5092; *sange* 5255; *roos* (aroos) 90, 904, 1458, 1943; *shoon* 411, 1576; *abood* 477, 991, 1553; *roof* 3980; *rood* 4400; *ches* 918, 6004, 6830; *took* (toke) 192, 994, 1581, 1620, etc.; *vndertook* 1279; *drough* 211, 1545,

1751, with-drough̄ 4096; stood 224, 476, 1367, 1732, 3266, etc.; vnderstood 2074, 4702; awook 1834; slough 3575, 3987, 4337, 4724; forsooke 4781; shoop 5873; knyw (knew) 86, 990, 1165, etc.; fil 183, 2236, 4308, 4875; helde (held) 1308, 1422, 1577, 1590, etc.; behelde 212, 969, 1421, etc.; wex 1127, 4275; threwe 1920; bet 2104; heng 4334; lete 4831, 4989, 5625.

Plural: Forms without an ending seem to predominate: 3218; kam 3044; gan 2134, 2478; bare 6730; but, on the other hand, we have: ronnē 940; setēn 1915; wexēn 2736, 3942.

Subjunctive, singular: only monosyllabic forms: tooke 1015; stood 2940. In l. 3489 the metre would demand *knyƿē*. Compare, however, ten Brink, 2608.

Weak Preterit, ending

(α) in -ēl: enspirēd 136; enforcēd 146; forcēd 226; cansēd 528; ressemblede 1116; persēd 1131; sūrmōuntēdē 1222, 5839, 5661; súrmōuntēdē 3153?; corownēd 1230; nedēd 1368; passēde (passyde) 3529, 5834; semēd 1831; espyēd 1839; flourēde 1874; deseendēd 1883; commandēd 1967; grauntēd 1997, 2009, 2129, 3302; attamedē 2460; entrēde 2720; excellēd 2815 [?], 5820; ordelynēd 4100; sparēd 4788; neglēd 4792; pretendēd 4977; walkēd 5628; declarēd 5686; deyēd 5704; lykēd 5722, 6106; rekordēd 5926; eursēd 6635.

(β) in -dē, -tē: haddē 318, 1379, 2167, 2530, etc.; broghte 84, 1644; madē 1626, 1980 [ep. ten Brink, 260 ε]; wroughte 172, 532; thoughte 203, 965, 1000, etc.; raughtē 418; seydē 639, 1850, 1912, 2106, 3542; seydyst 3303; clad[de] 906; went[e] 912; toldē 1098, 2116; semptē 974, 1414, 1837, 2112; hyghte 1881; kept[e] 1974; demptē 2053, 3308; answerdē 2082; eastē 2782, 5701, 6151; durst[e] 3089; feltē 4789, 4836; sent[e] 4903.

(γ) in -d, -t: had 49, 78, 473, 1575, etc.; sprad 134; made 3573; castē 215; went 224, 1385, 1419, etc.; felt 228; sempte 329, 334; lyst 1849, 1953, 2046; put 5650; hight 1971, wroght 4267; lovedē 4303; estāblysshēdē 5055; seyde 5920; mērvēled 6114.

Plural. In most cases we have -ten, -den: brentēn 1117, 3555; fleddēn 3114; madēn 3437; mettēn 3966; seydēn 4571; ouerspreddēn 5182; we have also *haddēn* and *lovedēn*.

Examples in -ēd: coneeyvēdē 1924; purposēdē 2453. See further the forms: had 1806, 3964; lovedē 3180. Quite exceptional appear: shewēd[e] (Sing.) 1654 [?], and sérvölén (Plural) 946.

Subjunctive. Only a few instances Sing: hadde 2098 [*t*] ; haddē 231, 3742, 5220, 5350 ; considerēd 1013 ; studyed (dissyllabic) 1395 ; deyēd 5708. Plural: soughtēn 2362.

Strong Past Participle.

ten Brink, § 196. The full ending is *-en*; it is retained before a vowel in the following instances :

yovenē 585, 3299, yivenē 759 ; wonenē 2160 ; getynē 1611, g-tenē 1650 ; spokenē 3548 ; dronkenē 3973 ; gravenē 5685.

The *e* of the ending is suppressed : (a) in short-stemmed verbs ending in *-r*: lorne 610, 3990 (rhyming with *aforne*) ; also y-lorne 1322 ; borne 1623, 5139, 6668 (rhyming with *to forn'*) ;

(β) in the following verbs : sen 1737, seyn 1137, 1570, 2779, 2832, etc.; slain 1810, but slay[e]nē 3692, 5688 ;

(γ) in yivenē 1790.

The *n* has been dropped : be-gomē 49, foundē 191, 346, 1283, 4111 ; brokē 3286 ; takē 3776 ; I-bode 5977 ; wonnē 6921 (rhyming with *tonne*).

The adduced examples are by no means confined to the rhyme.

Cases in which the ending has been dropped altogether are not only confined to originally short-stemmed verbs: yove 574, 718 ; wove 1397 ; y-foundē 749 (profounde) ; wonnē 6707.

Weak Past Participle.

(a) in Romance words.

The ending, as a rule, is *-ēd*. Polysyllables, with the accent thrown back, end in *ēd* : norysshēd 107 ; conquered 2164 ; exilled 2530 ; purtreyd 4943, 5549 ; enamowred 4286 ; envenymyd 5492 ; seuered 5665. The other instances, where the ending does not count as an extra-syllable, are the following : apaydē 2320, apayed 513, payed 3036 ; excéllēd 2815 ; rewled 2337 ; past 4832 ; atteynt 4257 ; enoynt 5504 ; depeynt 6119 ; feynt 6120 ; caught 6087 ;

(β) in words of Teutonic origin. Syncope takes place :

1 a. in many of the irregular verbs of the first class. The examples of our text are : brought 187, 1072, 2155 ; wrought 352, 357, 361, etc. ; sought 524, 4822 ; tolde 882, 1050, 1391, 1624, etc. ; bought 3100 ; soldē 3100 ; y-taught 3713.

1 b. in verbs ending in *-d* and *-t* : set, sette 426, 781, 827, 1261, 6023, etc. ; y-set 2366 ; knet 3288, 4169, etc. ; vnknet 3202 ; knyt 2035, 2289 ; y-shet 4984 ; fret 141, 1400, 3756, 5490.

1 c. in verbs of the third class: *seyde* 609, 4572; *fet* 5305; *had* 5731.

2. as a rule in the ending of the long stems: *ouersprad* 109; *sprad* 4186; [y]-*shent* 807, 3758, 4116, 5960; *left* 899, 3065; [y]-*meynt* 982, 3320, 3368, 4145; *herd* 1141, 1437, 1442, etc.; *gyrt* 1566; *sent* 6625; *rent* 1583, 4866; *to-rent* 1934, 3684; *afferde* 3104; *blent* 3449; y-*blent* 3659; *kept* 3545, 3743, etc.; *brent* 3557, 3802, 4115, 4295, y-*brent* 5188; *dreynt* 4146, 4258; *lad* 6325, 6978; y-*whet* 6500; *queynt* 6637. Of long-stemmed verbs which originally followed the strong conjugation, I add the following examples: *drad* 3406, 5453; *yrad* 4335; *rad* 4851, 5691.

3. the words of the second class, usually ending in -ēd, exhibit syncope or contraction only in a few instances: *elad* 120, 910; *mad* 541, 1886, 2311 etc.; y-*made* 1559, but also *makēd* 1191, 1563, 1682; *called* 698 [?], 863; but *callyd*, *callēd* 254, 921, 1683, 1904, etc.; y-*callēd*, y-*callyl* 248, 1582, etc.; *wont* 3023, 3140.

There are still some contracted forms of verbs, borrowed from other German dialects. I mention: *cast* 2900, *vp-cast* 399, and *put* (the origin of which is rather doubtful) 1238, 1362, 1983, etc.

The very frequently-occurring Anomala and Praeterito-Praesentia are contained in the following lists. I thought it more advisable to put them together in a table of conjugation which I subjoin.

Anomala.

go. Pres. Ind. Sg. go, *gost*, *goth*; Pl. go—*goon*; Subj. Sg. go; Imp. Sg. go; Plur. —; Pres. Part. going; Past Part. *goon*, *agoō*—*a-goon*.

do. Pres. Ind. Sg. do, *dost*, *doth*; Plur. do—*doth*; Subj. Sg. —; Imp. Sg. do; Pres. Part. doing; Past Part. do—*doon*; Pret. *didē*—*did*, *didest*—*dist*—*dest* (comp. l. 3505, and further 3323), *didē*—*did*.

be. Pres. Ind. Sg. am, art, is; Plur. *ben*—*be*—*ar*; Subj. Sg. be; Plur. be; Imp. Sg. be; Plur. *beth*; Pres. Part. being; Past Part. *ben*; Pret. was, *wer*, was; *wer*—*wern*—*wer[e]n*; Subj. *wer*, *wer*.

wil. Pres. Ind. Sg. wil [wol], *wilt*, wil [wol]; Plur. wil; Pret. *woldē* [wild], *woldēst*—*woldest*, *woldē*; wolde.

Praeterito-Praesentia.

can. Pres. Ind. can, *canst*, *kan*; Pret. *koudē*—*koudē*; Plur. *koudē*.

- dar. Pres. Ind. dar, darst, dar ; Pret. durst—durstë—durst[e].
 shal. Pres. Ind. shal, shalt, shal ; Plur. shall ; Pret. shuldë—sholdë, shuldëst—sholdëst, sholdë—shoold ; Plur. sholdë—shold—shuld.
 may. Pres. Ind. may, maist : Plur. may ; Pret. might[e]—might ; Plur. might[e]—might.
 mot. Pres. Ind. mot, must, mot ; Plur. Pret. moste.
 wot. Pres. Ind. —— ; Plur. woot.
 owe. Pres. Ind. ——, owest ; Pret. ought—ought[e].

CHAPTER IV.

THE RHYME.

FROM the works of Lydgate which have been edited before this poem, we already know as to the quality of the rhyme-vowel, that the monk makes no difference between open and close sounds. To enlarge upon this would mean a mere repetition of what has been clearly enough pointed out by Schick, Krausser and others. All the instances adduced in the works of these editors occur, to a greater or lesser extent, also in our poem.

But I should like to dwell a little longer on the question, how matters stand with regard to the number of syllables that form the rhyme. The settlement of this question is in our case of special importance, as there is no external evidence for the date of this poem. In fact, it is a ground upon which to base our opinion as to the date of composition.

I start at once by adducing instances of such rhymes which would be inadmissible in Chaucer's system :

solace : graeë 887-88, 6351-52 :

: placë 2515-16, 2645-46, 4141-42, 5891-92, 6865-66 ;
 : chaeë, v. 2859-60, 2997-98 ;
 : facë 5821-22.

trespace : gracë 1787-88, 6771-72 ;

: placë 2895-96, 5077-78 ;

tracë, v. : easë 2107-8 ;

ryff (O.E. rife) : wyff 1287-88 ;

ryfe : wylf 1879-80 ;

lyve, aee. sing. : deseryvë inf. 1395-96, 5131-32 ;

hede, aee. (n.) sing. [O.E. heafod] : dredë 1809-10 :

: hedë 5461-62 ;

fyne, s. (O.F. fin) : lynē, s. 1881–82 ;
 : deelynē, inf. 6243–44 ;
 contenē, inf. : sene, inf. 561–62 ;
 quenē : sen, inf., 1343–44, 6143–44 ;
 : fleū, inf. 6251–52 ;

acorde, s. : discordē, s. 877–78, 1493–4, 2155–56, etc. With regard to *acordē*, comp. Chaucer V, 197–99, where we have the rhyme acord : lord, nom. sing. and B 4069 : “In swete acorde ‘my lief is faren in londe.’”

In O.F. however, appears the form *acordē*, rhyming with *misericordē*, *se bordē*, 3 ps. sing., etc. See Godefroy, where the word is adduced as acc. s. f.

cherē : messagere 1721–22 ;
 : leysere 1839–40 ;
 : elerē adj. sing. 4935–36, 5383–48.
 roosē : cloose 4839–40 (*cloose* in Chaucer monosyllabic ; comp. B. 4521–22 : toos : cloos).
 faire adj. : contrayrē 4957–58 (comp. ten Brink, § 231).
 how : drow, 3 p. plur. 5787–88.
 maner : chekker [O.F. eschekier] 6017–18 ; Chaucer (III, 659–60) rhymes the word with *here*, adv.

I add some examples, which strictly speaking do not come under this head :

In the rime *lyche*, adj. sing. : *rychē*—cp. 1309–10, 1407–8, 1591–92, etc., I think *lychē* (O.E. *gelica*) is the right form to read. I am almost beginning to believe that *lychē* is the normal form. Again in *square* (esquare) : *ware* adj. 6117–18, *ware* may be a weak form ; cp. Modern English *aware*. In ll. 1451–52 I think we must read *wrake* : *spakē* ; the form *wrake* might be due to an influence from the Old English *wræc*, neuter. In regard to *wele*, adv. : *felē*, inf. (1401–2) see Bülbring, *Literaturblatt für germ. und rom. Philologie*, 1894, p. 261. More frequently occur feminine forms without the *e* : *youthe* : *kouth*, adj. sing. 6161–62. In *al my lyrē* : 1395, 5132, *lyre* might be explained as dative ; in this case the phrase would mean as much as *on my lyre*.

These examples suffice to corroborate Schick's conclusion that there is in Lydgate a considerable advance beyond Chaucer in the dropping of the final *-e* in Romance words ; but, as far as our poem is concerned, this advance is not only limited to Romance words. In general it can be observed that, with regard to the final *-e*,

Lydgate is less careful in this work than in the *Temple of Glas* and other earlier poems. Thus the rhyme *y : ye*, which in the *Temple of Glas* is avoided throughout, is here to be met with in a fair number of cases :

maistry : *vyvory* 2995–96 (comp. in ll. 5421–22 the rhyme *yyvory : craftyly*) ;

lusty : *company* 5543–44 ;

specialy : *companye* 6445–46 ;

frequently *party* rhymes with words in *-y* :

feythfully : *party* 2121–22 ;

lowly : *party* 6007–8 ;

partye : *sodenly* 5697–98.

Such rhymes as : *partye* : *chaunparty* 3227–28, *iuparty* : *lye* 11–12, *magnyfye* : *iupartye* 3183–84, *iupartye* : *maistrie* 5867–68, are here out of consideration, for, as has been pointed out by Schlick in his review of Kaluza's work on the *Roman de la Rose*, forms like *chaunparty* are in Chaucer, too, generally used.

In connection with these last remarks, I should like to adduce a series of rhymes where the *common* Middle-English usage of rhyming employs words assuming a final *-e*, which general etymological considerations would not lead us to expect :

apparaylē [O.F. *apparail*] : *faylē* 95–96; 155–56, 1021–22, 1895–96; — : *entayllē* 349–50; 4269–70 (comp. *entaylle* : *faylle* 2823–30); — : *mervayllē* inf. 1411–12; — : *countrevaylle* inf. 1540–41;

fayllē inf. : *travaylle* s. [O.F. *travail*] 2955–56;

skyē : *eyē* 1007–8; — : *wryē* inf. 1413–14 (comp. Chaucer, *Hous of Fame* 1599–1600, *hyē*, adv. : *skye*);

eterne, adj. sing. : *governē* 1087–88; — : *discerne*, inf. 1275–76 (comp. Chaucer A 1989–90, 3003–4).

At last I may be allowed to touch once more upon the question how Romanees words with an especial form for the fem. are treated in English. Ten Brink (l. c. § 242) says with regard to this : "Zweifelhaft erscheint es, ob von einer Motion des französischen Adjectivs die Rede sein kann."

Do the rhymes of our poem offer any material which may be of value in elucidating the disputed point ?

Before making general remarks, I put together all the instances which come into consideration :

entere, adj. f. : *derē* 1617–18; — : *herē*, inf. 5817–18;

entere, adj. m. : y-ferē 2527–28 ;
(of hert) entere : materē 41–42, 4991–92 ; —— : derē 873–74 ;
dyuerse, adj. f. : reversē, inf. 59–60 ;
enelynē, inf. : dyvyne, adj. f. 259–60 ; —— : dyvyne, adj. m.
1499–1500 ; dyvyne, adj. plur. 773–44, 1081–82 ;
dyffynē, inf. : dyvyne, adj. sing. n. 5103–4 ;
souereyne, adj. f. : reynē, s. 2263–64 ; —— : peyn 4835–36 ;
—— : ordeynō, inf. 5955–56 ;
souereyne, adj. m. : tweynē 825–26 ; —— : treynē, s. 6733–34 ;
eytryne, adj. m. : fynē, inf. 3853–54 ;
femynyne, adj. m. : enelynē, inf. 3871–72 ; —— adj. f. :
shynē 6541–42 ;
shynē, inf. : (venym) serpentyne 4037–38.

These examples seem to point to the conclusion that, whenever one of the adjectives under consideration occurs as a rhyming word—no matter whether mase. or fem.—the form with -e is employed. A case like *herbere* : *entere* does not contradict this. Compare O.F. *herbiere*, *erbiere*, *arbriere*, s. f. *pré*. There are only two instances inconsistent with the above given examples :

kalender : enter adj. plur. f. 6191–92 ;

chekker : enter adj. m. 5999–6000 (comp. Chaucer III, 659 f.).

In other works Lydgate often rhymes words ending in -ire with those in -ere. See Sauerstein, *Lydgate's Äsopübersetzung*, p. 17 ; Zupitza, *Deutsche Litteraturzeitung*, 1886, p. 850 ; Koeppel, *Mitteilungen zur Anglia* 1890, p. 92, and Schick, *Temple of Glas*, lxi. But this peculiarity does not appear so frequently in *Reson and Sensuallyte*; as far as I can see there are only two instances : 483 f. *fere* : *enquire* and 1839 f. *chere* : *leysere*.

There is likewise no proof that Lydgate used the Kentish e for O.E. y. See Schick, l. c. lxi.

I should not like to attach too much importance to these facts. It is only too natural that, when building up stanzas where the difficulties of rhyme were much greater than in rhyme-couplets, our monk should indulge in make-shifts, which he otherwise tried to avoid as much as possible.

CHAPTER V.

ON LYDGATE'S STYLE.

In his Introduction to the *Temple of Glas*, Schick has given us a graphic picture of the peculiarities of style to be found in our monk's works :

"Drawled-out and incompact, are the first epithets which one would most readily apply to the style of the monk's productions. His sentences run on aimlessly, without definite stop, and it is often difficult to say where a particular idea begins or ends. One certainly has the impression that the monk never knew himself, when he began a sentence, how the end of it would turn out. He knows little of logic connection, or distinct limitation of his sentences, and the notion of artistic structure, by which all ideas form, in mutual interdependence, an organic whole, is entirely foreign to him : what is uppermost in his mind comes to the surface without further consideration of the context : for a moment he may lose sight of the first idea when something fresh turns up, to resume it again as soon as his new thought leaves him. . . .

"He is especially in his own element whenever he can bring in long sermons and moralizations. Then showers of commonplaces, proverbs, and admonitions rain down upon us, the fruits of extensive reading swelling the vast store of his own commonplaces. In our poem, this natural propensity of the monk is most apparent in the speeches of Venus, who, in this character of a pedantic moralizer, occasionally appears to us in a very philistine aspect. More commendable, however, is the zeal with which our monk allows his pen free flight, when he comes to a passage which inspires him with unusual fervour. Then he lets loose the floodgates of his eloquence, and a whole deluge of epithets and images is showered down upon us."¹

This description so exactly suits the facts that I have nothing to subtract from it and very little to add. I would only venture to remark that the natural prolixity of the monk and the inconsistency of his syntactical constructions are less prominent in our poem than in some of his other works. The French original clips the wings of his partiality for overlengthened description.

If I have set before myself in this chapter a task to carry out, it is that of pointing out the various tricks of style which the monk employs in his works :

Reson and Sensuallyte is perhaps more suitable for the purpose than any of his other poems, since a comparison with the original will throw into strongest relief the translator's own peculiarities of style.

The unprejudiced reader who takes into his hands for the first

¹ Schick, *Temple of Glas*, p. cxxxiv ff.

time a copy of Lydgate's works, cannot fail to be struck at the outset with a tendency which I should like to denominate "reduplication of expression." The author is rarely, indeed, content with a single expression to denote what he wishes to say, but associates with it a second expression equivalent or similar in meaning to the first. Accordingly we meet frequently with synonymous words and phrases connected together by an *and* or an *or*, e.g.: "synge and make melodye," "for verray joye and gladnesse," "the resemblaunce and the figure," "intellect or entendement."

Occasionally of the two expressions thus conjoined, the one is a word of Teutonic origin, and the other simply its Romance equivalent, e.g.:

"to here the briddes chaunte and synge," "no man may contrarie nor withseye," "touching the beaute and fayrenesse," "touching the clothing and vesture," "hool and entere."

Naturally it is not always the case that the two words used to denote the same thing are strictly synonymous. Frequently the two combine to form together a single higher conception, e.g.:

"They shal fynde and seen," "disposen and devise," "of malyce and envye," "of slouthe and negligence," "who can mesure yt or compasse," "ye be unworthy and unhable."

In this place may be mentioned such conjunctions as: "hert and body," "al my hert and al my might," "herte and thought," "my thoutht and my corage," "bothe mynde and sight," "mynd and thought," etc.

Sometimes the one expression represents a more general idea, under which the other falls under relation of "species" to "genus."

In this case the narrower expression specifies the particular application in which the wider term is intended to be employed, e.g.: "in the fourthe was wryte and grave," "which was to me ful profitable and right holsom douteless," "right softe and right deliciousse," "to shewen and exemplifye."

It must not be supposed that any of these combinations are merely fortuitous, flowing, as it were, by chance from the good monk's pen in moments when he is more than usually slipshod. We have to deal for the most part with constantly recurring expressions having a stereotyped, formalistic character.¹ Thus, for

¹ The following duplicate compound phrases were collected from the first book of *The Falls of Princes*:

in his hert & in his inward sight; for to know and be put in certayne; countenanee and chere; malice and envy; fishe and find out; gather and

instance, the first example we have given occurs so often that, given a similar occasion, we may always predict with safety that it will be made to do duty again.

The effort of creating these "double-barrelled" expressions sometimes leads to a curious circumlocution. The adverb *always* is in most cases denoted by some such periphrasis as :

"day and nyght," "night and day," "erly and ek late," "both eve and prime."

Instead of *never* we find "nouther in slombre nor aslepe," "day nor nyght," "ffor never wakynge nor a-slepe."

Noirhere, everywhere, throughout, under all circumstances, have also each their definite forms of expression :

(a) "not in borgh nor toun," "withinne nor withoute," "nygħi nor ferre,"

(β) "in every cite and every toun," "to forne and eke behinde," "bothe fer and ner," "high and lowe," "in foul or fayr,"

(γ) "in colde and hete," "for lyf and deth," "each hour and space," "in special and in general."

The combinations collected in the last section, together with many others like them, occur frequently in dependent sentences of a concessive kind introduced by the word *wherso*, e. g. :

"Wherso that I go or ryde," "wherso that thou slepe or wake," "wherso thou go in se or land," "wherso thou gost in foul or ffayr," "wherso she do hem lyve or deye," "wherso that thou be glad or lyght," "wherso that thou be dul or ffresh," "wherso that he be glad or wroth."

The manner in which the adjectival ideas *many*, *various*, *all*, find expression is also curious. This is effected mostly by two adjectives related to one another as contraries and following the noun, sometimes introduced by *bothe . . . and* or by *somme . . . somme*, and other times without any introductory expression, e. g. : "Weyes somme freysh and feyre—And somme also that be contreyre," "Thinges bothen high and lowe," "All mankynde both high & lowe," "Thynges newe or old," "servantes foule and faire," "fishes

compile ; tolde and affirmed ; as lord and kyng : refourme and redresse : for shame and feare ; clepe and erie ; doubt and ambiguite : he list no lenger tarien ne abide ; demure of looke and of visage ; beholde and rede ; of his hoost leader and gouernoure ; ayeinst law, and ayeinst all ryght ; to punnishe & to purge ; for helpe & for succours ; flatter & fage ; slain his father and make his sydes blede ; their puissaunce and their might ; tender and yong of age ; of force and might ; was it not routh, was it not pitie ; benigne of loke & face.

gret and smale," "Toknys bothe high and lowe," "Eeh estate both young and old," "Of verray ryght both hygh and lowe."

Nor is it only simple ideas capable of being expressed by a single word which are thus represented in duplicate compound phrases, longer or shorter as the case may be, nay, sometimes whole sentences are to be found which are repeated a second time in other words and with the closest possible correspondence of construction. We have selected a few examples only which lay near at hand :

Reson and Sensuallyte 188 f. :

"Whan every hert ys glad and lyght,
And him reioyseth with plesaunce."

446 f. : "Thou art to blame,
And vn-to the yt is gret shame."

910 f. : "In al hast whan I was elad
And redy eke in myn array."

Pilgrimage 6344 f. :

"Yt lyth in thyn elleccioun
And in thy fre choys yt shal be."

7257 f. : "Pertynent to thy vyage
And nedful to thy pylgrimage."

8225 f. : "Ma dame, *quod* I, ne greff yow nouht
Thogh I dyscure to yow my thought;
And lat yt yow no thying dysples
Thogh I declare myn gret vnheise."

Falls of Princes I, 10 D VI :

"And with þe worde John Bochas stil stode
Full soberly to yene hym audience,
and in the place demurely he abode
To heare þe substauenee of his mortal offence."

further I, 7 C I b. :

"Thus of Cadmus the sorowes to diserue,
and his mischiefe to put in remembraunce."

I, ii E II. : "For there is none more dredeful auenture,
than in kynred to fynd fowardnes,
Nor no damage more perilous to endure,
than in frendship when ther is strangenes."

In some cases the repetition of a thought is effected by means of two sentences, one of which expresses it positively and the other negatively, *R. and S.* I. 381 : "She wirketh ay, and cesseth noght"; further 537 f. : "Duely hem for to vse
and nat destroyen hem in veyn";

and 637 f. : "And she ne lyst no lenger duelle,
But in all hast[e] gan me telle."

Pilgr. 6494: "Iustly to deme, & errē nouht;"
6561: "To demē trouthe, and no-thyng erre."

In these cases also it must not be thought that we are dealing with a mere chance occurrence. We are dealing with a principle of art consciously employed and systematically carried through. This becomes clear for the first time when we turn our eyes to the longer instances of combination. Everywhere we see clearly the results of an effort to find for every sentence, and even for every phrase within the sentence, a corresponding counterpart in a parallel construction. Comp. 665 ff.:

“Thorient, { which ys so bryght
and casteth forth so clere a lyght,
Betokeneth in especiall
{ Thinges that be celestiall
{ And thinges, as I kan diffyne,
That be verrely dvyyne.”

1625 ff.:

"Iuno, Iubiter[e]s Wyfe, { Made quarel non nor stryf,
Nor was wrothe for this offence,
But took hyt al in pacience."

5691 ff.;

For further and more detailed examples see ll.: 765–775, 803–814, [Original 829–836], 817–822, 823–835, 875–879, 974–982, 1103–1111, 1402–5, 2004–2017, 2018–2029, 2209–2226, 3118–3136 etc.

In regard to these instances of compound sentences, constructed of parallel phrases, it is very instructive to compare them with the constructions of the French original. The example last quoted is merely a translation of the following lines :

“Quant joz leu celle merveille,
Qui me sambla la non pareille.”

To our taste Lydgate's style of translation seems anything but elegant. In his own day, however, it must have doubtless appeared a great accomplishment. And that the good monk, though elsewhere he speaks of his art in very modest tones, certainly prided himself no little upon it, is apparent from the ardour and naïve satisfaction with which he resorts again and again to such construc-

tions. With the reader's permission we will give some further examples with the corresponding text of the French :

520 ff. "And considre, and take good hede, { "Yf ther fayle in my wi[k]yng[e] of fairenesse any thyng[e]
Or of beaute ther wanteth ought
And of wyssdome that may be sought."

"Et que tu consideres bien
Sa beaulte ou Il ne fault rien"

613 ff. : "And fyrst considre weH in thy syght
Too go the wey[e] that is ryght,

And hane in mynde euer amonge { In thy passage thou go nat wronge,
Nor erre nat in thyn entent."

"Mais garde bien comment quil aille
Que le droit chemin ne te faille."

683 ff. : "God the which of hys goodnessse,
As to forne y dyd expresse,
As he that bothe may and kan,
Hath yove and graunted unto man,
Many vertu in substaunee,
Throgħ hys myghty purveyaunce,
Twoo maners of knowlychynge,
As he that is most souereyn kynge."

"Dieux qui a fait maint bien a homme
Si com Je tay dit en brief somme,
Ly donna par sa pourueance,
Deux manieres de connoissance."

It is to be noticed especially in the last example how remarkably the two phrases correspond to one another in each case :

"of hys goodnessse"—"throgħ hys myghty purveyaunce,"
"as he that bothe may and kan"—"as he that is most
souereyn kynge,
many vertu in substaunee—twoo maners of knowlychynge."

Naturally some of these features which we have above described as peculiarities of Lydgate, are occasionally met with also in Chaucer and other poets of the period. The employment of synonyms plays indeed not a small part in all forms of poetical representation. But the distinctive trait of Lydgate is that he employs consistently and with full consciousness a means of poetical diction which is resorted to in Chaucer only occasionally. If the reader would appreciate Lydgate's uniqueness in this respect, let him first read Chaucer's *Book of the Duchesse*, and then turn to this poem, or still better, after enjoying the simple and smooth flowing verse of Lyndsay's *Monarchy* let him take up the *Pilgrimage of Man*.

Wide indeed though the gulf is which separates his vapid verse, betraying in every line the traces of decadence, from the inimitable creations of Israel's golden youth, Lydgate is, in point of fact, not so far removed from a mere parallelism such as meets us in the poetry of the Hebrews.

It is indispensable that the *reduplication of expression* which we have described, is not developed in an equal manner in the various writings of the prolific monk. It appears more constantly in the four-beat verse than in those works which are written in five-foot iambics. The four-beat line falling as it naturally does into two equal halves separated by the caesura, appears to have been found especially favourable for the parallelism. A considerable difference is however observed also in works written in the same metre. The tendency is more noticeable in the *Pilgrimage of Man* than in our poem. In the *Temple of Glas* it is kept remarkably in the background. It is more apparent in the *Troy-Book* and in the *Story of Thebes*, but in the *Falls of Princes* and the *Secrees of old Philisoffres* it has grown to enormous proportions. Here is traceable a development of usage which it would be interesting indeed to follow out in greater detail. The research would contribute a fresh witness in favour of Cicero's maxim “*Senectus loquacior est.*” Indeed there can be no doubt that this straining after parallelism of expression is ultimately to be explained by the growing tendency of prolixity which is the natural accompaniment of advanced age. In his latest works the monk, often enough, is not content with a simple reduplication of expression; he uses three and even more synonymous words to denote what he wishes to say. Comp., for instance, *Falls of Princes*, I, 19 G iii:

“she could wel flatter, forge and faine”;

“though Dalilah complain, ery and wepe.”

Lydgate's prolixity reveals itself in other directions also. Everything is painted with the strongest possible colouring. When the French original in a running narrative employs the personal pronoun, Lydgate generally casts about him for a heavy substantial periphrasis. Comp. l. 242: “*Thys heavenly emperesse*”; 773: “*that lady debonaire*”; 691: “*thys myghty lorde.*” A plain *dame* of the French is promoted by him to the dignity of *emperesse*, the simple *raisons* becomes *reson, the mighty quene.*

Especially at the turning points of his story when the goddesses

appear, does he seem insatiate in his straining after titles, epithets and apostrophisings. Compare the following examples:¹

- l. 437 ff.: “This noble goddesse honurable,
Debonayre, and amiable,
Fressh of heuce us eng Rose.”
- l. 473 ff.: “Whan she had shewyd hir sentenee,
This lady most of excellenee,
As she that was bothe fair and good.”
- l. 481 ff.: “But tho in hast[e] this goddesse,
Only of her gentilesse,
To put me out of drede and fere,
Of al that me lyst enquire,
Or what that me lyst dervyse
Yaf me answerē in goodly wyse,
Benyg[u]e of chere and eke of fice.”
- l. 513: “*This lady tho, ful wel apayed.*”
- l. 581 ff.: “Lady, quod I, and maistresse
And vnder god cheffie goddesse
Of al this worlde, as semeth me.”
- l. 824 f.: “Both to love him and to drede
As thy lorde most soureyne.”

Compare further l. 603–691, 1095–97, 2209–10, 2887–89, 1074–76 with the corresponding passages of the French poem.

Frequently also we find that Lydgate has substituted for the simple pronoun of the person addressed a descriptive, abstract noun, *e. g.* l. 494 ff.:

“Which so goodly lyst appere
And shewe yow *to my symplesse,*
I thanke vn-to your high noblesse
And eke to your magnificeunce.”

In the original text:

“Si vous Regraei bonnement
De ce que si benignement
Vous mauves voulu visiter.”

l. 508 ff.: “I wil in euery thyng obeye,
With al my hert and al [my] myght,
To your plesaunce.”

In the French poem :

“Je veuil obeir et cest drois
A vous madame en tous endrois.”

l. 925 ff.: “*To my plesaunce most covenable.”*

¹ We have italicized in these examples all that the monk has added to the original from his own workshop. The exaggeration of his style stands out here in especial prominence.

Naturally intensifying adverbs also play a great part in the monk's vocabulary. At every possible opportunity the simple adjective appears thus strengthened. The goddess which appears to him, is "passing" or "inly faire," and often "faire above al mesure."

She addresses him "in ryght wonder frendly wyse" (1845), so that he, "ful wel apayed," or even "ryght wonder wel apayde" (2320), breaks into tokens of overflowing gratitude.

The following instances from our poem may give some idea of the frequency of the commonest adverbs of this kind :

wel : 43, 498, 505, 513, 514, 571, 613, 1041, etc.

passing : 1097, 1216, 1411, 1538, 2063, 3558, etc.

passingly : 264, 1302, 1352, 2405, 2440, 2748, 3345, etc.

inly : 951, 1796, 1978, etc.

fully : 35, 2266, etc.

pleynly : 153, 413, 504, 750, 1034, 1433, 1560, 1575, 1645, 1853, 2162, etc.

sothely : 79, 558, 1019, 1478, 1539, 1658, 1725, etc.

trewly : 760, 864, 965, 1028, 1214, 1234, etc.

"The more, the merrier," seems indeed to have been Lydgate's principle. Even where the additional meaning given by the adverb contributes nothing to heighten or fix more definitely and fully the thought which he is expressing, he does not on that account fail to drag it in :

R. and S. 3309 : "Me semeth in my syght;"

Pilgr. 879 : "Me semeth in my thoulth."

Pilgr. 13665 : "I gan consydren in my mynde."

R. and S. 3464 f. : "For, pleynly, to my fantasye—
She is benigne."

, , , 3487 : "Of entent thou maist deelyne."

Pilgr. 14099 : "I hate also, in my entent."

, , , 971 f. : "Feble in my devis—of wisdañ."

Often enough the monk does not content himself with a simple adverbial of so secondary a kind. Then with a pleonastic munificence two or three are employed together :

I. 79 f. : "To knowe sothely, in sentence,
The verray trewe difference."

Pleonasm plays generally a great part in Lydgate's works. The astonishing frequency of such expressions as: "Enowgh suffise," "togedirr yfere," "aprochen or neghen nere" is pointed out in the corresponding notes, where this has not already been done by others.

The same appears nearly always strengthened in some way, e.g.:

“Thys ylke same weye,”
“the sylue same place,”
“the sylue same tre.”

The connection of two things or persons with one another is generally signified by “both tweyne” as in the following instances:

Pilgr. 4990 ff.: “And bothiē tweynē be mortal;
The Ton, the tother, in certeyne
They be but vermiēs bothe tweyne.”

Expressions containing a downright tautology will hardly be found in the present work. In Lydgate's later poems, however, they are frequent: see the following examples from the *Pilgrimage*:

5255 : “The trouthiē trewly to coneyve.”
5316 : “ffor profyt off thyn ownē speed.”

Note also expressions like: “clad in cloth,” “worth off valu,” “knelynge on his knees.”

In agreement with the poet's love of strong effects in positive statements is the tendency which we shall find almost constantly to strengthen his negatives also. Here also—and this is a point we would lay stress on throughout—we have to deal with a feature common to all Middle English literature. See J. Hein, *Ueber die bildliche Verneinung in der mittel-englischen Poesie*. Anglia 15, p. 42 ff., and especially Chapter II.

The peculiarity of Lydgate's position here again consists in the frequency with which he indulges in this practice. The simple negation is generally emphasized and supplemented by a second clause as: “For no chaunce,” “in no degré,” “in no wyse,” “in no eas,” “in no manere”; or not seldom by more complicated expressions such as: “in no maner wyse.” *Nothing* appears as “no maner thing,” *nobody* as “no maner wight.”

The simple *not* is very often ousted by the more pretentious “neveradel.”

We have been concerned hitherto with the peculiarities of Lydgate's style in respect of its *matter*, i.e. what he says. The question now follows: what are we to say of his poetry in regard to its *form*, i.e. how does he build up his sentence and how connect it with the other sentences? The answer to this question would involve an exhaustive account of our author's syntax, such as lies neither in our purpose nor in our power to give at this place. We

must content ourselves here with touching merely on the most salient points.

Let us take once more the standpoint of the uninitiated reader, who takes the verses of our poet in his hands for the first time. The first thing which, I think, will strike his notice is the great number of stop-gap expressions which stand, for the most part, in no syntactical connection with the context. Naturally Lydgate does not stand alone in this respect. Often enough, as Schick, l. c. p. exxxvii, notices, has a poet like Chaucer recourse to such means, and the original of our poem also exhibits not a few of these "aids to metre."

But in the thoroughness with which he develops this system of makeshifts, Lydgate far outstrips all rivals. They do not occur merely sporadically, but sometimes the poet finds himself reduced to resort to them for two or three consecutive lines. Comp. the following lines of our poem : 1056-57, 1153-55, 1216-20, 1348-51, 1414-16. In ll. 1029-43 we are referred to the original no less than seven times by little reminders parenthetically thrown in.

In spite of the great frequency with which sentences inserted solely to fill up a space occur, the number available for selection is by no means large. The same old stop-gaps, varied a little to suit the necessities of the metre, are dished up again and again. Most frequent are the expressions appealing to the reader and expressing a judgment in which he will concur if he have diligence and insight or a good faith :

Cp. "Who that can^t espye" (1056); "Who took good hede"¹ (1153); "Who that kan^t wel vnderstande" (1160); "Who that vnderstood" (1173); "Who vnderstood" (5505); "Who that truly kan^t espye" (1234); "Who lyst assay[e], he shal fynde" (1337); "As men^t may se" (1647); "As ye may se" (1655); "As thou maist see" (4337, 4385); "Who that koude looke aryght" (5760); "Yif ye Lyst heren of entencion" (5796 f.); "Yf ye lyst to lere" (5793).

Often too the inserted stop-gap connects the thoughts already expressed or about to be expressed with the poet's power of observation or insight :

"As me dide seme" (1214); "As sempte me" (1414); "And as I coude espye and knowe" (1415); "Me thought" (1416); "So

¹ This is one of the most frequently repeated stop-gaps, which turns up again and again with many variations:

"Yif you take hede" (4264, 4347); "who lyst take hede" (5911); "who so lyst aright take hede" (5138); "who taketh hede" (4579, 5443), etc.

as I kan^w devise" (1419); "As I behelde" (1421); "So I koude knowe" (5754).

In close connection with these stand the formulae relating to the poet's own activity or the progress and advance of the recital:

"Yif I shal mat tarye" (1057); "As I kan^w telle" (1093); "Lyehe to form^w as I yow tolde" (1098); "As hyt was seyn" (1137); "As ye han herd aforⁿ declare" (1141); "As I reherse shal" (1316); "As ye aforⁿ han^w herd deuyse" (1442); "Lychⁿ as I haue tolde to form^w" (1624); "And also eke I dar expresse" (1634); "I dar expresse" (5607); "And to reherse hem oon^w by oon^w" (5451); "Thus I mene" (1679); "To declare yt and expresse" (4889); "Shortly to telle" (5009); "And to concluce in lytell space" (5050); "To make iust comparison" (5108); "As I kan dyffyne" (5103).

To these should be added the formulae of asseveration which the poet thinks right to repeat again and again:

"This no fable" (1147); "This no fayle" (1895); "This noo tale" (1149); "It is no Iape" (1259); "Also god me save, and spede,—And me defende from all damage" (1154 f.); "I knew yt wel, me lyst nat lye" (1165); "out of drede" (1203); "Wyth-out[e] were" (1263); "Sooth to say" (1357); "I yow ensure" (1217, 1366); "But of Reson I dar wel seyn,—And afferme hyt in eerteyn" (1219 f.).

Unusually common also are references to the original. I do not mean those by no means unimportant passages so welcome especially to the student, in which an author is cited by name, but those expressions repeated *ad nauseam* which refer either to the writer's immediate source or quite generally to poets' books, writings, etc.:

"As seith my boke," "as I rede," "the booke seyth thus," "as clerkes write—And in her bookes lyst endyte," "So as they discerneth," "lyke as they lere."

All these examples occur in the passage 1029–43 above-mentioned. Compare further:

"Rede poetis, and ye shal se" (1051); "And as myn Auctour seyth eerteyn,—The which ne writ no thing in veyn" (1129–30); "Bookys seyn so" (1253); "As bookes telle" (1306); "As hyt ys founde" (1283); "As yt is ryff" (1287); "so as I rede" (1301).

But it would be useless to heap up further examples. If we recollect, however, that the part of the poem from which this last group of examples is quoted covers hardly more than 150 lines, it

becomes clear what a part these literary "aeknowledgments"—if we may use the expression—play in the poetic art of our monk.¹

We should like to point out also that the list of such phrases as given above is not exhaustive: for instance, it does not include a formula which stands almost next to none in frequency of application, viz., "to reknen alle." We need only mention here some of the many variations under which this phrase is found: "To reckene hem oon^d by oon^d" (4717); "to reherse hem oon^d by oon^d" (5451); "for to rekene al the Route" (5279); "for to rekne hem euerychow" (1488).

We might mention also phrases referring to a moral judgment, e.g.:

"As yt ys skylle" (4590); "Which was nouther good nor faire" (1448).

A somewhat curious instance of this kind is found in the *Pilgrimage*, 17571 ff.:

"Thys hand ful hih vp-on A tre
Maketh many on enhangyd be;
And with hys fleet (wyeh ys nat fayr),
Ffor to waggen in the hayr."

But we had better stop here. Naturally more important than a comprehensive analysis of these quite meaningless parentheses is the question, how are they worked into the sentence in such a way as to fulfil their purpose as make-shifts?

As a rule, the stop-gaps constitute the second half of the verse. Their selection is then determined by the exigencies of rhyme. They occur less often in the first half of the verse where one or two feet of the line have to be supplied. In *Reson and Sensuallyte* I find not a single example of their occurrence in the middle of the line; but there are occasional instances of this in the *Pilgrimage*, where phrases like "I mene," etc., are inserted between the two halves of the verse.

A poet whose style is concise, and whose rules of syntactical connection are strict, would scarcely find himself able to use stop-gap phrases to such an extent.

And in reality the extent to which he indulges himself in this

¹ In truth, our poem is more beautifully blessed with them than any other of Lydgate's works. And the cause lies near at hand. The author of the French poem, a learned and deeply read man, seldom forgets to aeknowledge his source. Besides, in the part of his work relating to the rose-garden he lay under a natural necessity to point again and again to his original. Thus it happened that the French poem satisfied in the completest manner Lydgate's partiality for inserting clauses of a similar kind.

usage is typical of Lydgate's syntactical constructions. Without troubling himself to express manifold shades of logical connection which exist between the parts of a syntactical whole, he produces verse after verse in haphazard order. He starts with any part of the sentence—often the subject or the object. If there is anything in the way of apposition, adjectival attributes or adjectival sentences to be found, they are made to do duty; then follow relative sentences broken up by adverbial qualifications or clauses and infinitive phrases of all kinds, until finally the object which occasioned all this eloquence becomes invisible to our syntactical consciousness. Then the poet picks it up again by means of a pronoun, often introduced with a "I mene," or some such expression; again his pen spreads its wings on its blythe career, and once more he drops into a tangled skein of countless qualifying clauses and dependent sentences. See, for example, the following passages: ll. 1265–74, 1464 ff., 4094 ff., 4233 ff. Especially typical are ll. 4200–4218: After "How, through vnhappy aventure" we expect for certain the end of the sentence, but the poet finds it convenient first to insert a number of explanatory clauses. Then he takes up the broken thread again in the words "For which, throḡ hys vnhappy chaunce." But again he disappoints our expectation. First there stands in the way a stop-gap clause, then a causal sentence introduced with a "for," the connection of which with the rest we are left to conjecture; then this in its turn suggests a further independent sentence. At last he loses himself entirely in his construction: for the words "For which al the worlde they brent," etc., are only the close of the preceding interpolation.

However, as regards the syntax all parts of our poem are not of equal quality. The middle part, especially the description of Diana and the rose-garden, exhibits in places a remarkable want of continuity in the construction. I should not like to impute this to a greater carelessness on the part of the author. I believe the fact is to be traced rather to the following circumstance: Instead of relating quietly in epic style the many tales brought forward to illustrate the adventures of Venus, the poet falls into the error of investing *en passant* the separate details of a history which is sometimes spun out rather long. The last-mentioned quotation is typical in this connection also. It is, however, not possible to arrange so much material *en passant* in grammatically dependent sentences without ruining the style even of the best writer.

It is not to be wondered at that amidst such looseness of con-

struction it often happens that a sentence is not properly rounded off, and it is often difficult to say for certain where one sentence ends and the next begins (see Schick, *I. c.* p. exxixiv).

It is not until we have recourse to comparison with the original that we are able to punctuate in all cases with precision, a new conception generally ushered in with an *and*. In the same way examples are not wanting of cases in which the sentence is not completed at all, but breaks off in the middle, *e. g.* 940 and 3543.

Schick has also noticed that *oratio recta* often passes into *oratio obliqua* and *vise versâ*. In the present work this occurs sometimes within the compass of a single line. It speaks little, moreover, for the poet's carefulness, that sometimes even his own *oratio recta* is introduced with "quod he," ep. 2637, 3019.

So much for the point to be noticed concerning the structure of the lengthier grammatical constructions and the method of their connection. Let us now for a minute consider the single elements of the syntax one by one. Here also we meet with a large amount of licence, if we are to refrain from calling it carelessness. This is especially the case as regards the position of the words. The rule that the conjunction must introduce the dependent sentence seems to have no existence for Lydgate. The conjunction is very often itself preceded by an adverbial phrase which qualifies the dependent sentence, *e. g.* "In-to Colchos whan he went" (3525). The object too is often placed at the head of such dependent sentences, *e. g.* *Pilgr.* 13769 "The trouthe, yiff I shal the telle," and again 14252 "The wychë, whan the flox beheld."

In principal sentences also Lydgate does not hesitate to place the object at the beginning, and picks it up again later on by a pronoun, *e. g.:*

"Hys honour gold, hys goode fame—Al I tourned yt . . ."

"Thys lessoun I forgete yt nouht."

Such inversions of the order, if prudently and sparingly employed, are indeed by no means to be condemned: on the contrary, they are perhaps in view of certain desired effects deserving of commendation. In Lydgate, however, they are not the outcome of a balanced and delicate insight. They are concessions, and their frequent recurrence cannot fail to strike us as such.

The same is true of the arbitrary manner in which he splits up and separates words which should naturally go together. A qualifying genitive, for instance, is cut off from its noun by a longer or

shorter clause, e.g. 3836 f.:

“*By clere refleccyon,*
In the watir of his face.”

Here might be mentioned, l. 4263 f.:

“The *crafty* man Pigmalion
To grave in metal and in ston.”

Note also in the following instance the startling connection of the abbreviated relative clause with the preceding *hir*:

“To make *hir* fre from al servage
Inly fair of *hir* visage” (1795–96).

See another example in which a single continuous phrase is broken up into a chiasmus which is quite artistic:

“In-to Colehos whan he went
There to conquerre of entent,
In-to that Ile famous and olde,
The Ram” (3524 ff.).

CHAPTER VI.

THE SOURCE OF LYDGATE'S POEM.

I. THE source of the English poem is the still-unprinted Early-French love-romance, *Les Échecs amoureux*, whose first 4873 lines Lydgate has spun out into 7042. Of the contents of this work I have given some account in my book bearing the same name, to which I have referred in Part I. And as the reader of *Reson* and *Sensuallyte* may naturally desire to know how Lydgate's poem should have ended, I will sketch concisely the French continuation.

The author first describes the chess-board and then the game. He is checkmated by his fair opponent, and the defeat greatly grieves him, but Deduit comforts him with kindly words, and then leads him to Amor, who is ready to take him as a retainer, and prepares him for that office by appropriate instructions. He shows him the right art to serve Love. Lady Nature, in wise care for the conservation of her works, knew how to unite love and sensual delight. Amor presides over love. Venus is the goddess of sensual delight. Both are aided by Oiseuse and Deduit (Idleness and Pleasure).

We next come to the grave considerations which lay hold of the Poet after Amor has left him. He ardently wishes to conquer

the fair maid at chess, but ever doubts whether he be fitted for the task. The state of his heart is that painted in Goethe's verse :

“Hangen und bangen
In schwebender Pein.”

Once more Amor approaches the dispirited one and comforts him. He blames the lover's unsteadiness of spirit, and exhorts him to keep his mind right. He must learn to bridle his impatience. Venus, he assures the lover, would be sure to keep her word, and let him win the maid she has promised him. Only little-spiritedness could induce a doubt of the power of Venus. No one can resist her fire.

Strengthened and encouraged, the Poet now asks for instructions for his farther bearing. Amor first lays stress on the necessity of the author believing in the power of the goddess of love, and in his own power. Hope and Self-confidence are represented as the most indispensable conditions of success ; and unconditional obedience must be yielded to the decrees of Amor.

These decrees are now formulated ; they are :

1. Be loyal. Attempt no unlawful manœuvre, no violence and no magic. Nor can any buying or selling take place in the commerce of love.

2. Be discreet. You must be on your guard against Jalousie and Malebouche ; cause for attack too easily is given to these enemies. Nor is it advisable to employ the aid of strangers or any sort of mediators.

3. Be zealous. Your wooing must be cleverly adapted to the character of the woman. You must be able to laugh or to weep, as the nature of the lady requires. The metamorphoses of Jupiter show how, by skilful contrivance, one always reaches the goal. And zeal must be connected with persistency, which is manifested in firmness and patience. Only by persistence does a man succeed, who wishes to undertake some great task. Only the brave are aided by the gods. Use, too, only gentle and flattering words. The advantages of the *doux-parler* are incalculable. The form of prayer, also, must be used to obtain one's end.

Amor's words do not fail to have the expected effect on the poet. All hesitation seems to have gone from his heart, and he bravely longs to turn Amor's theory into practice. At once his imagination leads him into the presence of the lady. In a rather long speech he invites her to a new battle of chess. To checkmate her in it, is the thought which occupies him exclusively.

At this moment Pallas appears before our meditating poet. She admonishes him to struggle manfully against his lamentable condition of mind, and to devote his life to some useful aim.

In his reply the poet seeks to show that, by following Amor as his liege-lord, he commits no wrong. But Pallas, in reply, insists that it is unworthy of a man to waste his time in the service of Venus. Only by resisting sensual feelings, and submitting to the commands of Reason, does man rise above the animals, and become his own master. But if, on the contrary, he pays no heed to Reason, he withdraws from his proper vocation, and commits a wrong against Lady Nature.

With manifold arguments Pallas seeks to confirm her judgments. A lover's life injures the body, and brings about disturbances of health, cares and grief. At every step the lover sees himself exposed to jealousy and evil report. The delight which Venus grants, ends with the power of enjoying it. Moreover it is manifest that Amor fulfils his office so unjustly. Love itself is inconstant and faithless. Its sweet joy is soon mingled with sad bitterness.

Further, a lover's life is not worthy of a human being; it is of an animal nature; it tends towards idleness, from whence arise neither utility nor fruits. Virtue and wisdom can be obtained only by trouble and work.

With a renewed and urgent exhortation to flee under all circumstances from a lover's life, Pallas closes this part of her discourse.

The poem then passes on to the question of how the passion of love can be cured. Pallas gives the author thirty-five remedial rules, which are drawn up in tolerably close similarity with Ovid's *Remedii amoris*. To him who has overcome the malady of Love, we are further told, two roads offer themselves towards a useful way of spending his life and finding true happiness. This highest happiness is offered by a contemplative life. The best school for preparing oneself for such a life is offered by the city of Paris. The praises of this wonderful place are sung in sonorous words. Its university is a school of Christianity, a source of Wisdom, and the mother of Philosophy.

Still, not every one feels that he has a calling towards philosophical contemplation. But to him stands open the way to an active practical life. This practical life embraces four stations of life: 1. the King, 2. his Councillors, 3. the Judges, and 4. the People. The people again contains the Clergy, the Nobles, Artists,

Craftsmen, Merchants and Peasants. Then the Author proceeds to enlarge on the essence of the position of these different stations of life, and on the duties of each, as follows—

1. Princes and lords must direct their eyes and their heart wholly towards God, in order to be able to govern well, *i. e.* in accordance with the precepts of sound reason; they must possess all the qualities—Courage, Wisdom, Affability—which we still to-day consider the necessary virtues of a good prince. But they could not have a complete survey of a State nor govern it wisely, unless they were supported by 2. Councillors, whose task it is to consider and advise,—without falseness or deceit, without flattery, and with proper foresight,—the ways and means which appear calculated to obtain a great and worthy aim. 3. The third rank or station in life belongs to the judges. They must judge, above all, in accordance with the orders of the government and conformably to the existing laws, more especially in accordance with the spirit, rather than the letter, of these laws, but never arbitrarily. The judge moreover must not allow the lawyers to indulge in fine words, or to overwhelm the opposing party with insults. Yet, adds the author, I am speaking of judges as they ought to be, not as they are. 4. The fourth rank, the People, must lead a virtuous and good life: so much is demanded by nature. To render this possible, towns have been established; however, the instinct of sociability—as evidenced by marriage, formerly by love, now often for the sake of money—has had a part in the foundation of towns. However that be, we may regard that town as the best, in which the inhabitants possess but moderate riches; for in it prevails neither arrogance, nor envy, nor covetousness, but constant peace and quietness, as well as reverence and obedience to princes. A strong column of political order is the rank of Knights, which opposes enemies, supports the Right, and punishes the ill-disposed. But only the worthiest men in the nation may become knights; thus the Ancients chose, from each thousand men, only one to be a Knight (the word appears formed from *mille*, hence *miles*). After an ample account of the education of an Esquire, and the accomplishments and qualities of a worthy knight, our poet touches with surprising brevity upon the clerical ranks. In the towns this rank is very much required, in order that the people may love, fear, and serve God. The Clerics must have a dignified exterior and high mind; above all, they must not come from among bondsmen. The House of Worship must be worthily

and splendidly furnished with paintings, gold, silver, and precious stones. But your inclinations do not lie in the direction of this station of life. I prefer therefore to speak to you of the married state. Marriage is required on various grounds; but not on those only: it is also the noblest form of friendship, and comprises within itself every kind of love. The books which speak ill of it, one must look on with suspicion, for rationally no one can speak ill of it. One ought not to marry too early, nor on the other hand too late. The right age is 18 for the woman, and 24 to 30 for the man. The wife one chooses must not be chosen from among one's relations. She must have some fortune, as well as good qualities of body and soul. Both husband and wife must be devoted to one another in esteem and faithfulness, and must try to mend each other's failings. Whilst the wife, in propriety and decency attends to the house, the sewing, spinning, embroidery, with but little visiting, and not being much seen in the street, simpleness in dress, and without rouging or otherwise painting, the husband must go out into general life, to carry on his business, yet not lose sight of the affairs of the house.

The children are to be fed by the mother herself; yet, if a wet-nurse be necessary, one should be chosen between the age of 24 and 36, in good bodily health, and of sound normal mind. The weaning of the child must take place in winter, with boys at the age of $2\frac{1}{2}$ to 3 years, with girls between 2 to $2\frac{1}{2}$. The child must not be allowed to walk before it is a year old. The process of teething may be rendered easier to the child by the gums being rubbed with honey, or the blood of fowls, or the brain of hares.

As the child grows into knowledge, it is to learn the Creed and the Commandments, and is to live honestly and with good breeding. The children of the rich are to study Philosophy, Divinity, or Medicine. Their teachers must be honest men of deep science and great knowledge of the world, so that they may be able to influence their pupils, both by word and example. The children are to be brought up in moderate ways; they are not to drink any wine, nor eat too much, and then only at fixed hours and in a proper way; above all, they must chew their food well. Their habiliments are to be warm in winter, light in summer; at no time luxurious. In speaking, the child must only use its mouth, not its arms and legs. Their games are to be decent, and appropriate to their age. One of the noblest among them is music, which invigorates men, and brings peace to a troubled heart, leading, moreover, the way

to speculative meditation. For everything in Nature is, according to Pythagoras, ordered by the laws of Music, and is by them well proportioned, as the music of the Spheres, etc. Bodily exercises make a child healthy, keep the medical man away, and call forth the sense and the understanding of the beauty of Nature. Walking tours through beautiful parts of the country, riding on horseback, hunting, going in a vehicle or in a boat, throwing stones at a mark, running, leaping, fighting with a friend with staff or lance, amusing themselves with nine-pins or balls, swinging by a rope, singing—these are games for both children and grown-ups. The education of girls has to be still more careful than that of boys, that they may grow up respectably, and worthy of a good marriage. The good father of the family has to pay heed, too, to the servants, that they do their proper work, lead good lives, and receive appropriate wages. The house you inhabit must be both fine and healthy, and fit to protect your property. It must be situated in a healthy neighbourhood and in good air; it must contain a hall, a kitchen with appurtenances, good bedrooms, a room for praying, a wardrobe, a bath-room, a closet, a loft, a granary and cellarage. All round the house are to be gardens and stables, also pigeon and peacock houses. The water must not contain any metallic admixture, or trace of a marsh; it must be clear, and without any smell, and must come from a well or a cistern. The best water, however, is that which flows over gravel, more especially in an easterly or northerly direction, and is subject to sun and wind. The house must be situated so as to be cool in summer, warm in winter; the wine-cellars should face the north; the barns must open to the north, but the stables must be closed.

Man is meant to strive for making a fortune, and this is possible in various ways. It can best be attained by dealing in letters of exchange, and earning interest on money. It is necessary to invest money, it must not root in its strong-box. The art of exchange is a very fine one, for the conclusions one has to come to in that line sharpens the intellect. Thus, too, we become familiar with the different sorts of coin, and to distinguish them, by comparison: 1 *mars fin d'or* is always equal to as many *livres*, as 1 carate 10 *deniers* is worth; *e.g.* if 1 carate is equal to 100 times 10 *deniers*, then 1 *mars fin* = 100 *livres*.

2. In my book on the *Échecs amoureux* I have treated at some length the sources of this early French Romance. I have

shown that a number of classical and mediaeval authors have furnished the poet with the material of his work. The book *de Planetu Naturae* by Alanus ab Insulis, the Latin Mythographers, the *Roman de la Rose*, books on Chess (*libri Scaccorum*), the books on Love by Andreas Capellanus, Ovid's *Remedia amoris*, and other writings: such are the principal sources, whose confluence has produced the stream of the French poem. As to the less interesting and more didactic second part of the *Échecs amoureux* I had omitted it in my inquiry about the sources. A pupil of mine, however, Mr. H. Höfler, induced by me, has examined more fully into the relation of this second part to the mediaeval cyclopaedias, and has thus arrived at the following results which, with his kind permission, I here publish.

In the introductory observations on the three ways of life and the different manners of obtaining happiness, there appears a close connection with the *Spec. Doctr.* of Vincent of Beauvais. Cf. lib. 5, cap. 34. An agreement with Brunetto Latini is apparent in the chapter on the position of princes. Cf. iii, 2, 25 and iii, 2, 3, also iii, 2, 24. Further, what is said here on the rank and offices of Councillors, reminds one of Brunetto. Cf. ii, 1, 17. The discussion of the duty of monogamy is in complete harmony with the views of Vincent of Beauvais. Cf. *Spec. Nat.* lib. 30, cap. 32 and 33. The notion that one is not to marry a relation¹ is laid down in Vincent, l. c. 30, 17. Especially close is the parallelism with Vincent in that part which treats of the feeding of the infant, and the necessity of choosing a wet-nurse. The prudential measures to be taken in the choice of one appear to be a translation of the chapter *de eligenda nutrice et eius regimine* (*Spec. Doctr.* lib. 12, cap. 29). Many details are likewise borrowed from Vincent as to the treatment of a child in its first years.

I had already indicated in my *Échecs amoureux*, how the far-digressing *excursus* of our author on Music becomes intelligible by a survey of the literature of that time, which was fond of such digressions. I would here further and specially refer to the Antielaudianus of Albanus (lib. 3, cap. 5). It has now been found that this *excursus*, in almost all its parts, is in Vinecent of Beauvais. There we find at once the introductory musings on the delicious and befooling influence of sounds (*Spec. Doctr.* lib. 18, cap. 10). There, too,

¹ This is part of the doctrine of the Church as to prohibited degrees in Marriage.

we find the treatise on the cosmic system of Pythagoras; cf. lib. 18, cap. 24. The immediately preceding chapter of the same book, and especially chap. 21 have also left their traces on the French poet. The theory of the music of the spheres, on which our author dwells rather at length, is touched on by Vincent in several passages. Cf. lib. 18, cap. 10 and 16. In the sixteenth chapter we also meet again with the assertion laid down by our author concerning the existence of certain musical harmonies and relations in the four elements, the four seasons, and in the constitution of man himself.

Our author's general view of physical recreation coincides with what Vincent says in *Spec. Doctr.* lib. 15, cap. 62. The advice to take all bodily exercise before breaking one's fast is found in Vincent, l. c. lib. 15, cap. 63.

In the last section of our poem, which treats of the house, the following traits occur in Vincent also: (*a*) indications as to the situation of the house, *Spec. Doctr.* lib. 6, cap. 16, 17 and 39; (*b*) the stress laid on the necessity of having good drinking water, lib. 6, cap. 39; (*c*) rules as to cellar, loft and stables, lib. 6, cap. 21–23. The part-coincidence with Brunetto Latini, in some places, is accidental. It arises from the fact that both Brunetto and Vincent point back to the same source, viz. the Roman author Rutilius Taurus Aemilianus Palladius, who in the fourth century wrote in fourteen books his work *de re rustica*.¹ Compare also *Spec. Nat.* lib. 5, cap. 45 ff., 49, 54, and 56.

What is said about the order and position of Councillors, is taken from Brunetto, cf. ii, 1, 17. As to his information on the class of knights, our author, beside the corresponding portions of Jacobus a Cessolis, has used, according to his own statement (fol. 102 *a* and *b*), a Roman author of the fourth and fifth century, Flavius Vegetius Renatus. The latter wrote his work *Epitome rei militaris* in four books, of which the first treats on levying and drilling of recruits, the second on discipline, the third on campaigning and strategy, the fourth on the war of sieges. The work of Frontius, *de re militari*, which our author likewise cites, is now lost.

In the foregoing, the relation of the French poem to mediaeval cyclopaedias seems, without too much detail, clearly established.

But it has now become patent that, in a much larger proportion than Vincent of Beauvais and Brunetto Latini, another mediaeval author has furnished our poet with the material for the second and

¹ Comp. Teuffel-Schwabe, *Geschichte der röm. Literatur*, § 410.

extensive part of his poem. This is Guido da Colonna. Guido's book, *De regimine principum*, was the authority on which the poet of the *Échecs amoureux* depends, in giving so exhaustive a picture of life, of its rank and duties. Of this point Höfler's essay, which we may hope to see soon in print, may give more complete elucidation.

3. In still one more direction do I feel impelled to extend what I said in my essay on the *Échecs amoureux*. The chess-poem has called forth a lengthy and interesting commentary. As to the contents and disposition of this commentary cf. p. 89 ff. of my essay. Now it has been found that, beside the two MSS. mentioned by me, of this commentary (*Fonds français*, 1508 and 143) there are three others in the *Bibliothèque nationale*. These are the Codices, which in the *Catalogue des Manuscrits français* are entered as Nos. 19114, 24295, and 9197. With the exception of No. 143, which dates from the 16th century, all the MSS. have been written in the 15th century.

As to the contents and plan of the commentary, the reader, I think, will get an idea from the following remarks.¹ The quotations are taken from No. 143 of the above-mentioned MSS.

The first heading at once informs us of the origin and aim of this commentary : Ce livre present fut fait et ordonné principalment à l'instance d'ung aultre fait en ryme, nagneres et de novel venu à cognoissance qui est intitulé des Eschez amoureux et des eschez d'amours aussi comme pour declarer aucunes choses que la ryme contient, qui semblent estre obscures et estranges de premiere face. Et pour ce fut il fait en prose, pour ce que prose est plus clere à entendre par raison que n'est ryme.

As regards the plan and general intentions of the poem which we are explaining, we find the following remarks : Fol. 1. r^o. c. 2. Pour ce que la matiere d'amours est delictable en soy et joyeuse, et plaisant a plusieurs escoutans, et par especial aux jeunes gens du monde ausquelz le fait d'amours aussi est plus appartenant, pour ce voulut cilz qui fist le livre des eschez amoureux monstrar comment il fut amoureux en sa jeunesse, espris et esmeuz de l'amour d'une jeune damoiselle. Et ce voulut il signiflier couvertement par le jeu des eschez plus que par aultre voye par aventure : Fol. 1. v^o. c. 1. pour ce que c'est le plus beau jeu, et le plus merveilleux, et le plus proprement a amours comparable, qui soit quant à present en nostre usaige. Et pour ce dient les astronomiens a ce propos mesmes que

¹ Comp. *Échecs amoureux*, p. 97 ff.

ce jeu est de la signification de Venus, qui estoit des anciens poetes deesse d'amours appellée sans faille, pour ce que ce livre plus agreablement et plus generalment feust de tous receu jeunes et anciens. L'acteur, avec l'amoureuse matiere entremesla, et adjousta plusieurs choses estranges qui proffitent aux meurs très grandement et au gouvernement de nostre vie humaine, affin que ceulx qui y regarderont, avec la recreacion et le delit qu'ilz pourroient prendre, aueun proffit aussi rapporter en peussent. Et quant a ce aussi ressemble il aux poetes anciens qui, en leurs faitz et en leurs escriptures, quirent tousjours proffit ou delectacion. Car le delit que on a et la plaisirance en lire ou en ouyr les anciennes escriptures recree moult et resjoyst nature, dont grandement vault mieulx la corporelle disposition, et le proffit aussi que on en rapporte parfait l'ame et amende. Finablement l'entente principal *de l'acteur dessusdit et la fin de son livre, c'est de tendre a vertu et a bonne oeuvre et de fuyr tout mal et toute folle oiseuse.*¹ Il ressemble aux peres anciens, en tant qu'il parle aucunes foiz aussi comme en faignant et fabuleusement en disant moult de choses qui ne sont pas du tout a entendre a la lectre ainsi come elles gisent de premiere venue, ains ont mestier d'aucune declaracion a ceulx qui ne sont pas apris ne acoustumez, Fol. 1. v^o e. 2. de la fainte maniere de parler des poetes, car elles ne sont pas sans raison ainsi faietes, ains contiennent en elles aucune grant sentence secrete moult souvent. Item, il ressemble aux poetes a ce qu'il fait son livre par rymes et par vers, car de ceste maniere de parler par rymes et par metres usent communement en leur faitz les poetes pour plus subtillement et plus plaisamment dire ce qu'ilz veulent ; car en rymes et en metres est la parole assise et mesuree par musical mesure, c'est a dire par nombres ressemblables a ceulx dont les consonances musicaulx deppendent, en laquelle musical consonance se delicte moult l'ame humaine naturelment, si comme dit Aristote aillures.

Here the commentator attempts to show, in connection with the title of the poem, how the game of chess has been conceived as a picture of the commonwealth of the state, further how it has been compared to a battle, to events which are represented in the vault of the heavens, and lastly, how it can be made to refer to the game of Love. The headings of the chapters in question run as follows :

1. Fol. 1. v^o e. 2. Cy nous monstre l'acteur comment le jeu des eschez a esté et peult estre a plusieurs choses comparez.

2. Fol. 2. v^o e. 1. De bataille commune.

¹ The lines in italics are underlined in the MS.

3. Fol. 3. v^o. c. 2. Comment ee jeu est d'aucuns comparé au ciel et aux estoilles et a police du ciel.

4. Fol. 4. r^o. c. 2. Comment le jeu des eschez est ou peult estre aussi comparez a amours.

As to the contents of these headings, the reader may compare my remarks on the battle of chess in the garden of Deduit: *Érhees amoureux*, p. 161 ff.

The commentator wishes to have the observations, which have been so far only given in outline, considered as a sort of prologue, which is to prepare for the actual discussion of the poem. This discussion, upon which he now enters, follows the plot closely. This is shown by the sequence of the headings, which may be given here for the sake of the general review.

Fol. 5. r^o. c. 2. Cy commence l'acteur de ce livre a declarer aucunement la ryme dessus dicte et premierement parle de fortune.

Fol. 6. r^o. c. 1. Encores de ee et monstre l'acteur comment aucuns ont ramené fortune a la vertu du ciel.

Fol. 7. r^o. c. 1. Come les anciens figuroient fortune.

Fol. 7. v^o. c. 2. Cy applieque l'acteur a son propos ee qu'il a cy devant dit de fortune.

Fol. 9. r^o. c. 1. Cy parle l'acteur de ce livre de nature comment elle se vint monstrar a l'acteur dessusdit et que ce signifie. Et premierement il monstre que on ne doit pas les parolles entendre a la lettre du tout et que on peult faindre aueunes fois pour plusieurs causes.

Fol. 10. r^o. c. 1. De diverses manieres de faindre.

Fol. 10. v^o. c. 2. De nature et de son ordre.

Fol. 11. v^o. c. 1. Encores de nature et de sa beaulté.

Fol. 12. r^o. c. 1. De la principalité que Dieu a en l'ordre de nature.

Fol. 13. v^o. c. 2. De l'aage de nature et de ses vestemens.

Fol. 14. v^o. c. 1. De troys deesses fees lesquelles scelon le poete ont a ordonner de la vie humaine.

Fol. 15. v^o. c. 1. Cy parle l'acteur de ce livre de l'attour du chief de nature et en descoevre la signification pour l'occasion de laquelle matiere il parle de la composition de ce monde premierement.

Fol. 16. v^o. c. 2. Cy parle l'acteur dessusdit du ciel et des estoilles.

Fol. 18. r^o. c. 2. Des IX esperes que les philosophes mettent communement ou ciel et des deux mouvements dont elles se meuvent.

- Fol. 18. v^o. e. 2. Eneores de ce mesmes.
- Fol. 19. v^o. e. 2. Ce chapitre parle des cercles ymaginaires ou ciel en la IX^e espere qui est premiere.
- Fol. 20. r^o. e. 2. Eneores de ce mesmes.
- Fol. 21. r^o. e. 2. Des planetes et de l'excellence et grandeur du soleil.
- Fol. 22. r^o. e. 2. Des cheveux de nature.
- Fol. 23. r^o. e. 1. Comment nature introduit l'amant de fuyr oysivete.
- Fol. 23. v^o. e. 2. Eneores de ee mesmes.
- Fol. 24. v^o. e. 2. Eneores de ce mesmes propos.
- Fol. 26. v^o. e. 2. Cy apres s'ensuyt la declaration des troys deesses qui a luy se monstrerent et de Mercure qui les y admena pour laquelle cause il parla premier des figures des dieux, et des deesses scelon les anciens poetes.
- Fol. 27. v^o. e. 2. Ce chapitre est des ymages et des figures que les anciens assignoyent aux dieux, et des deesses selon les aultres poetes.
- Fol. 29. r^o. e. 2. De ee mesmes.
- Fol. 30. r^o. e. 1. Exposition de Saturne.
- Fol. 31. v^o. e. 1. Encor de ce mesmes.
- Fol. 32. v^o. e. 1. Aultre exposition de Saturne.
- Fol. 33. r^o. e. 1. Comment Jupiter est figuré.
- Fol. 34. r^o. e. 1. De ce mesmes encores.
- Fol. 36. r^o. e. 1. Comment Mars est figuré des anciens.
- Fol. 36. v^o. e. 2. Comment Appolo, c'est a dire le souleil estoit figuré et fait.
- Fol. 38. r^o. e. 1. Eneores de ce mesmes.
- Fol. 39. r^o. e. 1. Du monstre terrible de Appolo.
- Fol. 40. r^o. e. 2. De ee mesmes.
- Fol. 40. v^o. e. 1. Du lozier et du corbel.
- Fol. 41. r^o. e. 2. Cy parle des IX muses.
- Fol. 42. v^o. e. 1. Eneore de ee mesmes.
- Fol. 44. r^o. e. 1. Comment par les IX muses on en peult entendre IX sciences notables.
- Fol. 45. v^o. e. 2. De geometrie.
- Fol. 47. r^o. e. 2. De astronomie.
- Fol. 49. r^o. e. 1. Eneores de astronomie.
- Fol. 50. v^o. e. 1. De la mutation de l'an.
- Fol. 50. v^o. e. 2. Des nativitez.

Fol. 52. v^o. c. 1. Des interrogations.

Fol. 53. r^o. c. 2. Des elections.

Fol. 56. r^o. c. 2. Eneores de ce.

As far as here the headings are written out in red ink. There are three more headings in black :

Fol. 57. v^o. c. 2. La VII^e partie.

Fol. 59. r^o. c. 1. La VIII^e.

Fol. 59. v^o. c. 1. La VIII^e [!] des.

The commentator follows the thread of the plot to the game of chess in the garden of Deduit, the allegorical meaning of which he describes in detail, through the different stages of the fight. With the check-mate of the author his commentary breaks off. He confines himself to giving the further course of the poem in shortened form.

Fol. 357. v^o. c. 1. Apres le mat s'ensuyt comment le dieu d'amours, qui du mat ot grant joye, se fist cognoistre a luy. Comment il luy parla de son estat et de quoy ilz servoyent luy et sa Venus mere, et de deduyt et oyseuse, et comment celluy luy fist finablement hommage. C'est a dire qu'il se donna du tout entiere-ment cuer et corps a amours et comment celluy dieu luy bailla ses commandemens et ses reigles et luy monstra comment on se devoit maintenir en amours. Et comment oultre apres la deesse Pallas, C'est a dire sapience ou prudence ou raison, le vint en tin reprendre, et blasmer sa folye et luy monstra premierement comment Fol. 357. v^o. c. 2 la vie delectable que Venus et amours et deduyt et oyseuse enseignent a ensuyvre, est une vie decevable et perilleuse et quelle n'est pas seulement a raison ennemye, ains est nuyant mesmes et contraire a nature. Elle luy monstre aussi secondelement comment il se pourroit de ceste vie folle retraire s'il vouloit, et comment oultre aussi il pourroit myeulx sa jeunesse employer en vie raisonnable, et luy parla de la vie contemplative et de la vie aussi active moult longuement; laquelle en soy comprent moult de divers estatz qui tous sont bons honnourables et licites a tenir, qui en scet bien user. Et luy dist dame Pallas et monstra moult d'enseignemens beaulx, et moult de belles choses proffitables a meurs et a honneste vie et qui seroyent belles a declairer, mais pour certaine cause je m'en tairay a tant, quant a present. Amen.

The commentary ends with the following verses :

Je layray done ceste matere,
Tant soit elle de grant mistere.

Je n'y puis briefment plus entendre
 Ne ma nef plus avant estendre ;
 Car je nay pas vent avenant.
 Face qui veult le remanant.
 Il me convient ailleurs deduyre
 Et Dieu vueille ma nef conduyre.
 Amen.

These verses are not, as I was inclined to believe,¹ the work of the commentator himself, but the last verses of the commentated poem. This is proved by No. 9197 of the Paris MSS., where we read : Ces vers estoient en la fin de l'original.

So much for the outward plan of the Codex. The reader is not offered any complete and clear picture of the way in which the commentator has conceived and carried out his task in detail. He would not receive it at all, unless he could form an opinion for himself, as to how the commentator works, by means of a concrete example. Therefore I hope we may be permitted to give here a longer, connected extract from the manuscript. We choose those portions which concern the introduction of the poem, and which, therefore, attempt to explain the fiction of Dame Fortune.

Pour la declaration done du chapitre premier ou il fait mention de fortune il nous convient premierement considerer quelle chose ce peult estre de fortune. Fol. 5. v° c. 1. Pourquoy nous devons seavoir que des choses que nous veons advenir entre nous. Les unes sont et se font par nature qui en est cause come les choses naturelles. Les aultres sont faictes par art et par raison humaine qui en est aussi cause come les choses artificielles. Et aucunes aultres aussi sont faictes et adviennent par fortune, si come toutes manieres de gens communement confessent et accordent. Et pour ce convient il confesser que fortune soit aucune chose reele et vraye et non pas chose du tout simplement fainte, et qu'elle soit aucunement aussi cause des choses qui ainsi adviennent fortunement. Car ce seroit bien grant frivole a dire que de ce qui seroit tout purement neant peult advenir aucun notable effect.

Pour veoir doncques quelle chose fortune est et aussi de quelle chose elle est cause. Nous devons oultre apresent aussi seavoir que fortune proprement prise n'a lieu fors en l'espece humaine seulement, et mesmement en ceulx qui ont usaige de raison, et qui font, ce que ilz font, par deliberation et de certain propos. Car nous ne disons point que les enfans et ceulx qui sont folz de nature, ne les bestes aussi, ne

¹ Comp. *Échecs amoureux*, p. 105.

les aultres choses communes qui n'ont point d'anne, soyent ne bien ne mal fortunées pour chose que elles facent ne pour chose qui leur advieigne, combien qu'il leur advieigne moult de choses casuelles et moult d'aventures senestres.

Sans faille nous disons bien aucunesfoiz, scelon le commun usage de parler de fortune, que les enfans sont fortunez ou bien ou mal pour la fortune bonne ou malle aussi de leurs parens et de leurs amys, et mesmes fol. 5. v^o c. 2. les bestes, disons nous, estre aussi aucunes-foiz bien ou mal fortunées selon ce qu'elles vivent soubz seigneur qui bien ou mal les nourrist ou gouverne, mais ce n'est pas bien proprement de fortune parlé. Et pour ce devons nous encores aussi scavoir que des effectz qui adviennent par nous et par noz oeuvres ou qui a ce s'ensuyvent. Les aucunz sont de nous avisés par devant et entenduz et pour eux sommes nous esmeuz à oeuvre et de certain propos, et telz esfектz ne sont point a fortune attribuez, ne nous ne devons point aussi par eux estre ditz bien ne mal fortunés. Les aultres ne sont point en riens de nous advisez par devant, ne par nous entenduz, ne nous ne mectons point a oeuvres pour eux, ains nous esmerveillons quant ilz adviennent et sont proprement les effectz de fortune et pour lesquelz nous sommes ditz bien ou mal fortunez scelon leur qualité mauvaise ou bonne. Exemple :

Quant aucun va fouyr en sa vigne ou en son champ pour avoir plus de fruit et plus, il n'est pour ce dit, quant à ce, bien ou mal fortunez ne ne doit estre dit combien qu'il luy en viengue bien ou mal. Mais s'il trouvoit, en ce faisant, ung grant tresor mucié, ceste chose seroit lors a fortune attribuée et diroit on qu'il seroit, quant a ce, bien fortunez, et ainsi peult on dire de toutes aultres semblables aventures bonnes ou malles.

Fortune donc, a proprement parler, n'est aultre chose que ce qui nous esmeult a aucune oeuvre faire, a laquelle s'ensuyt aucun esfект inoppi[nable] et ce n'est aultre chose que nostre volonté ou nostre entendement, auquel les philozophes finablement ramainent ceste fol. 6. 1^o c. 1. fortune, car l'entendement nous esmeult et adrece aux oeuvres dessusdictes, ausquelles l'esfект inoppinable dessusdit aulcunesfoiz s'ensuyt.

Et pour ce appert il que l'entendement, qui, au regard des effectz dessusdits, est appellé fortune, n'en est pas proprement ne directement cause, ains en est seulement cause par accident; mais il est proprement et directement cause des oeuvres principaux de certain propos faites et des esfектz que nous y entendons. Et pour ce, quant

a ce, ne doit pas ainsi estre appellez fortune. Il ne doit pas aussi estre oblié que les esfектz inoppinables dessusdits, qui a fortune sont aussi attribuez, doivent estre notablement bons ou mauvais. Car se c'estoyent choses de petite valeur ou de petit malice, on n'en serait ja, pour ce, appellez ne repputé pour eureux ne pour malfortuné. Car de petite chose qui bien ou mal ne fait, on n'en doit tenir compte. Aussi come se aucun en fouant en sa vigne trouvait ung faulx denier ou ung charbon, il n'en serait pour ce bien ne mal fortunez.

In connection with this the commentator explains how the good or evil decrees of fate were ascribed to the influence of the stars, and later, in another chapter, how Dame Fortune was represented by the ancients. Then he continues as follows :

Fol. 7. v° c. 2. Cy applieque l'aeteur a son propos ce qu'il a cy devant dit de fortune.

L'aeteur done dessusdit en son premier chapitre veult ainsi dire que le premier commencement de son aventure et le premier mouvement qu'il nous veult recorder secretement par le jeu des eschez se fist en sa jeunesse, ou il le faint ainsi, des lors, ou assez tost apres quil se veit hors d'enfance et qu'il ot commencé a sentir que c'estoit de joye et de tristesse et de bien et de mal suffisamment; si Fol. 8. r° c. 1. qu'il seavoit ja mectre prestement difference entre la liqueur doulee et la liqueur amere des tonneaulx dessusdits dont fortune nous sert, de laquelle chose la simplesee de enfance ne se donne garde.

Et oultre il dit que ce fut en printemps pour ce que cilz printemps est le plus doulx et le plus gracieux, et le plus attrempez par nature de tous, et cilz aussi ouquel amours monstre myeulx sa puissance et sa vertu, et a la verité toute creature terrestre s'en resjoyst, et aucunement lors se mue et se renovelle pour la douleur du temps et l'actrempance, si come les elemens monstrent evidamment et auques toutes les choses de nature. Et pour ce, loe il, et recommande si en tant qu'il compare la terre au ciel et aux estoilles et ce n'est mye sans aucune raison. Car tout aussi que les estoilles cleres et lumineuses embellissent le ciel et le grant monde, tout aussi la verdure des herbes et les plantes et les belles florettes de diverses couleurs qui ou printemps habondent et qui dessus le terre sont aussi, come les estoilles l'embellissent et parent plaisirment et font tresgrant confort en ce bas monde et par especial a humaine nature.

Pour ce aussi le compare il a la jeune espousée, qui le jour que on l'espouse se cointoye et se pare au plus bel quelle peult et le plus noblement.

Briefment aussi semble il que la terre lors faiete qui adone semble estre au ciel maryée nouvellement pour la grant influence de sa vertu qui lors aussi, come soubdainement, se monstre et plus notablement que en nulz des aultres temps; et ceste comparaison fut prinse ou livre Aristote du gouvernement des princes, a la recommandation du printemps dessusdit.

Fol. 8. r^o c. 2. Pour l'occasiou de ceste matiere nous devons sca-voir que l'an fut party et divisé des saiges anciens en quatre temps ou en quatre parties pour la diversite et la grant difference de leurs natures.

L'ung est le printemps, come dit est, qui aultrement est appellé ver selon le latin, lequel est chault et moite actrempeement.

Le second est esté qui est chault et sec.

Le tiers est autompne, qui est froid et sec. Et le quart est yver qui est froid et moite. Nous devons oultre aussi secondement entendre que les quatre temps dessusdits se pevent commencer ou pevent estre pris en troys manieres, seelon troys diverses considerations. Premierement seelon la consideration des medicins qui voulentiers se arrestent et se tiennent au sens et a l'experience. Car la medicinal consideration ne se doit point de experience ne du sens descorder. Les medecins donc considerent en l'assignation des quatre temps leurs esfектz et regardent ce que sensiblement on voit de leur nature et scelon ce les partissent et prennent. Pour ce dit Avicennes que le printemps commence quant les arbres se commencent a fueillir et que les neges des montaignes se fondent et degastent et que nous n'avons pas aussi trop grant mestier de nous vestir ne couvrir pour le froid ne de eventation aussi trop grant pour la chaleur, et ce, dit il, pour la bonne attrempance de sa nature. Et seelon ce que auptonne au contraire est le temps que les fueilles des arbres commencent a muer leur couleur naturelle et les aultres deux tē[m]ps esté et yver sont entre ces Fol. 8. v^o c. 1. deux, et est esté le temps qui habonde en chaleur et yver d'autre part qui habonde en froidure.

Secondement les quatre temps sont pris seelon les astronomiens qui au soleil regardent et a son mouvement, pouree qu'il en est cause principal seelon la verité. Et pouree dient ilz que seelon ce que le soleil se meult ou sodiaque et que il passe parmy les quatre pointz principaulx de son cercle, selon ce s'en ensuyvent les quatre temps divers aussi, dont nous parlons, et seelon ce aussi les quatre temps de l'an sont aussi come egaulx, et contient chaseun d'eulx le temps que le soleil meet a passer troys signes qui contiennent la quarte partie du sodiaque dessusdit.

Le printemps donques, selon ceste maniere, se commence quant le soleil par son mouvement entre ou signe du mouston et dure tant qu'il vient en la fin des jumeaulx, et pour ce sont en son commencement les jours egaulx aux nuytz, sicome dit la ryme, laquelle chose fait moult a sa bonne atrempance.

In the same way the duration of the other seasons is settled. In connection with this we are instructed about a third manner of dividing the seasons. But it would lead us too far to give these explanations also. They are only in so far instructive, in that they show forth to us the pedagogic aim of the commentary, which, as we know, was destined for a distinguished brother and sister, and therefore justified to give some general explanations.

We see, from this fragment, how painfully accurately the commentator did his work. His first and principal task is, to reveal to us the deeper intentions of his author, and to make clear to us the real meaning of the allegorical poem. In doing this he does not disdain to go into the details of the poem. Certain expressions, allegories and parables, which the poet uses, are shown up by him and expounded.

We may be sure that, in his effort to explain everything, the commentator often overshoots the mark, and that therefore the common fate of all commentators devolves upon him.

Thus, the motive of the seasons, at the beginning of the poem, is certainly nothing more than a concession to the prevailing taste of the time. And certain features of the description of spring, over which the commentator thinks it necessary to linger, the author has simply copied from his prototypes.

The commentary is uncommonly precious by reason of the number of literary references which it contains. But here also the investigator must not allow himself to be led, without criticism, by the assertions of the commentator. Certainly the latter had at his command a much larger number of the sources of classical antiquity, brought to light by the Renaissance, than his author, who did not know all the works to which he refers.

NOTES.

1-6. COMPARE with these opening lines the following passage from the preface of the MSS. 7390 (now Lat. 10286) and 7391 (now French 1173) of the National Library at Paris (quoted from *Palamède* ii, p. 82): "Pour les beautés de ce jeu, doivent désirer les savoir tous les gens gentils, qui veulent se réercer honnêtement et éviter l'oisiveté, et spécialement les amants par amour, car il est venu premièrement de l'amour d'un chevalier et de sa dame."

12. *iupartye*] O.F. *in parti*, later *ieu parti*, lit. *divided play or game*, chiefly employed, from the very beginning of its use, as an expression in chess. The word occurs, with the same meaning, also in other writings of Lydgate. Comp. *Troy-Book* ii, 11, F. ii f:

"Of the chesse the playe moste gloryous, . . .
For though a man studyed al his lyue
He shal ay fynde dyverse fantasyes
Of wardes makynge and newe Iupartyes."

See also Chaucer, *Book of the Duchesse*, l. 666. On the *jeux partis* (prov. *jocs partitz*) as a literary genre see Gaston Paris, *La littérature française au moyen âge*, § 126.

23. *hyndring of my name*] In Gower's *Conf. Am.* the expression occurs several times: ii, p. 64, 24 and p. 130, 10. Comp. Tietze's *Dissertation*, p. 30. In *Myrr. our Lady* 241 we hear of "the hendryng of her sowle."

27. *at prime face*] See further, l. 3366, 3905, 3950. Comp. also *Troy-Book* i, 407; *Assembly of Gods* 157. Triggs, in his note on this line, has pointed out that the date of the first instance of the English usage of this phrase, as given in the *Stanford Dict.* (1406), is wrong. In this case the phrase renders the French "de première face," instead of which the original of our poem sometimes has "prime face."

32-41. Lydgate when recommending his book seldom forgets to bring in the request to correct "al that ys mys." Comp. *Temple of Glas*, p. exli, and Schick's note on l. 1400. This, as is already apparent from Schick's note, is not only a peculiarity of Lydgate's. In those of his works for which we have the French source at hand, it is also found in the original. The passage in question reads in the French :

"Mais qui par bonne diligence
Ceste escripture aura leu
Et bien la sentence esleu
Lors vueil Je bien quil me Reprendre
Sil y voit riens ou Je mesprendre
Ou quil lamende a son vonloir
On ne men verra Ja douloir."

For instances in other French works see Deguileville, *Le Pelerinage de Vie Humaine*, 13517 ff. (ed. Stirzinger):

"Se ee songe n'ai bien songie,
Je pri qu'a droit soit corrigie
De ceuz qui songier miex saront
Ou qui miex faire le pourront."

See further the preface of the above-mentioned Paris MSS. which wind up with the following words: "Comme nulle chose ne peut être parfaite, je demande à mes seigneurs, à mes compagnons, à mes amis, à tous ceux à qui parviendra ce livre, de vouloir bien le rectifier et le corriger." Comp. also Schmid, *Literatur des Schachspiels*, p. 86.

47 ff. *Fortune and her two tons*] The direct model of this passage is *Le Roman de la Rose* 7097 ff. (see Marteau ii, p. 178), where Homer is referred to as the source of the fiction. The poet has in mind the 24th book of the *Iliad*, where Achilles tells his story to King Priamus in order to console him of the death of his son Hector. Comp. Martean's note. See also Schiek's note on l. 198 of the *Compleynt*, which gives a collection of allusions to the casks of Fortune or Jupiter containing sweet and bitter liquor. Especially noticeable is Gower's detailed account (see Pauli iii, p. 12, etc.). The author of the *Confessio Amantis* says in a marginal note: "qualiter in suo cellario Iupiter duo dolia habet, quorum primum liquoris dulcissimi, secundum amarissimi plenum consistit, ita quod ille, cui fatata est prosperitas, de dulci potabit, alter vero, cui adversabitur, poculum gustabit amarum." I may be allowed to add a few more instances to Schick's list: *Troy-Book II*, 10 E iv b:

To some sugre and hony she distylleth
 And of some she the botell fylleth
 With bytter galle myrtle and ales
 And thus this lady wylfull and recheles
 As she that is frowarde and peruers
 Hath in her seler drynkes of dynuers
 For she to some of fraude and of fallas
 Mynystreth pyment bawme and yopocras
 And sodeynly whan the soote is paste
 She of custome can gyue hym a caste
 For to conclude falsly in the fyne
 Of bytter eysell and of egre wyne
 And corrosynes that fret and perce depe
 And Narcotykes that cause men to slepe."

In *Secrees of old Philisophres* 249 "the licour of Citheroes tonne" is mentioned, which gives rise to the following note of the editor: "Is this a reference to the vats of sweet and bitter, of which each of us may take one?" In the *Pilgrimage of the Life of Man* Fortune speaks of the "sour and swete" of her gifts. There is another allusion to Jupiter's two tons in *Le Roman de la Rose* 11009 ff. The passage refers to the other Jean who is to continue the romance, and reads as follows:

"Et quant après à ce vendra
 Que Jupiter vif le tendra,
 Et qu'il devra estre abevrés,
 Dès ains néis qu'il soit sevrés,
 Des tonneaus qu'il a tous jors dobles,
 Dont l'ung est cler et l'autre trobles,
 Li uns est dous, et l'autre amer
 Plus que n'est suie, ne la mer," etc.

48. *Which ofter changeth as the mone*] Comp. *Pilgrimage* 19549 f.:

"Than y, lykned to the mone,
 folk wyl chaunge my namë sone."

Chaucer, *Romaunt* 3777 f.:

"Aftir the calm the trouble sone
 Mot folowe, and chaunge as the mone."

and again 5331 ff.:

“[This] love cometh of dame Fortune,
That litel whyle wol contyne ;
For it shal chaungen wonder sone,
And take eclips right as the mone.”

Compleynt of Mars 234 f.:

“Algates he that hath with love to done
Hath ofter wo than changed is the mone.”

Hous of Fame 2115 f.:

“to wexe and wane sone,
As dooth the faire whyte mone.”

51. *with-oute wer*] The phrase occurs again l. 326, 1263, etc. It appears very frequently in Lydgate. See Schick's note on l. 651 of the *Temple of Glas* and Triggs's note on l. 1872 of the *Assembly of Gods*.

52. *Couched tweyn in hir celer*] Similar expressions occur in *Pilgrimage* 176 f.:

“the sugryd tonne
Off Iubiter, couchyd in hys celer.”

and 20433 ff.:

“no taverner
That couchyd hath in hys celer
So many wynes.”

67. *ydropyke*] = having an insatiable thirst, like a dropsical person. Comp. E. Mätzner, *Altengl. Sprachproben. Wörterbuch*, p. 22, and Murray, *Engl. Dict.* under *hy*. There we find another instance from Lydgate's *Falls of Princes* (vii, 8) :

“This excessif Glotoun
Moste Idropik drank ofte ageyn lust.”

The word is rather rare in Middle English. The Old French equivalent is found more frequently. See *Roman de la Rose* 6263 f.:

“Car l'écherie si les pique,
Qu'il en sunt tretuit ydropique.”

These lines, which likewise refer to the insatiability of those who once have tasted the sweet liquor of Fortuna, were perhaps in Lydgate's mind, when he chose the word “ydropyke.” Another passage which closely resembles Lydgate's lines is found in Gower's *Conf. Am.* ii, p. 135, 25 ff. The author having pointed out the greediness of King Midas continues:

“Men tellen, that the malady,
Which cleped is ydrosy
Resembled is unto this vice
By way of kinde of avarice,
The more ydrosy drinketh,
The more him thursteth, for him thinketh,
That he may never drink his fille.
So that there may no thing fulfille
The lustes of his appetite.”

With the whole of Lydgate's description of the delicious drink may be compared *Roman de la Rose* 6245–64. In E. Ballerstedt, *Über Chaucers Naturschilderungen*, p. 32, we find printed the lines from Antielandianus corresponding to this passage.

101–200. The season-motive is one of the conventional traits of mediaeval poetry. For the text of the French original see Vol. I, Appen-

dix and *Échecs Amoureux* p. 230, 32, 34 and 36. How much Lydgate borrows from Chaucer is pointed out on p. 224 ff. Especially noticeable is the accordance of our passage with the introduction to the *Book of the Duchesse* iii, 291 ff. and the *Romannt* 49 ff. See also note on l. 112-14 and 145-48.

Lydgate's dependency upon his great master is also evident from the following list: to almost every line may be found similar passages from Chaucer. For shortness' sake I initialize the works referred to in accordance with Skeat, *Students' Chaucer*:

90-91 : III, 336-37.	147-48 : III, 410-12 ; R. 58, 61-62.
92-93 : A. 11; R. 82-84.	155-56 : R. 63-68.
95-98 : R. 68 ; T. I, 159.	158-59 : R. 63-65.
104 f. : R. 1433 ; T. I, 158.	161-64 : R. 71-77 ; III, 313-14 (rhyme).
105-106 : R. 1433-34 (rhyme) ; R. 128.	165 : IV, 17.
107-8 : R. 57, A. 1509, R. 127- 28 (rhyme).	170-172 : R. 57 ff. ; III, 410-12.
109 : R. 1436-37.	173-75 : R. 82-86 ; 90-91.
110 : R. 60 ; A. 1 ; III, 414.	177 : R. 107.
112-14 : III, 406 : R. 59, 63.	186-87 : T. I, 154-56.
130-32 : R. 139-31 ; V, 204-5 ; III, 340-42.	188-89 : R. 82-83.
133 : III, 336-37 : R. 74.	196-97 : R. 101-2.
135-37 : III, 402 ; A. 5-7.	Comp. also with II. 449-54 : A. 1493 ff.

Other spring-descriptions in Lydgate show perhaps still more what an extensive use the good monk makes of Chaucerian formulas. Thus the description in his *Troy-Book* I. 8, E I. is nothing but a poor paraphrase of the introductory lines to the *Canterbury Tales*, A 1 ff.

112-114. These lines run in the original as follows:

.. "la terre est si orgueillense
Et si se cointoye et se pare
Quil samble quelle se compare
Au ciel destre mieulx estellee."

With regard to this imagery comp. Ballerstedt l. c. p. 19 f. Ballerstedt's statement that the *Roman de la Rose* did not contain a metaphor of that kind is incorrect, for the lines quoted are borrowed directly from that work. Comp. l. 8741-47. I have already stated this fact in my *Échecs Amoureux* p. 139. Similar passages are to be found in Chaucer. See the *Book of the Duchesse* 405 f. :

"For hit was, on to beholde,
As thogh the erthe envye wolde
To be gayer than the heven,
To have mo floures, swiche seven
As in the welken sterres be."

125. *ceynes*] Comp. Gower, *Conf. Am.* iii, 92 f. :

"For right as veiues ben of blood
In man, right so the water flood
Therth of his cours maketh ful of veinies. . . ."

141. *fret*] I do not feel sure whether *fret* is here a p.p. = set, adorned. Perhaps it might be explained as 3 pres. plur. either of *fret*, O.E. *fretan* = 'to waste away' or 'to move in agitation' (comp. *New Engl. Dict.*, *fret* v.¹), or of *fret*, O.F. *freter* = to form a pattern upon. (*New Engl. Dict.*, *fret* v.².) In l. 1400, 3576 and 5490 the word is certainly a

p.p., meaning as much as 'furnished,' 'supplied.' For similar instances see *Pilgrimage* 587 f.:

"cordys rovnd & long,
All yffret with knottys strong,"

and l. 14800, *Troy-Book* II, 11, F 1 b: "A crowne of golde with ryche stones frette." Chancer, *Romaunt* 4705: "A trouthe, fret full of falshede." *Legend of Good Women* 1117 "juwel, frettet ful of riche stones."

145-148. Comp. *Book of the Duchesse* 410 ff.:

"Hit had forgete the povertee
That winter, through his colde morwes,
Had mad hit suffre[n], and his sorwes."

Romaunt 59 ff.: "And th'erthe wexeth pround withalle,
For swote dewes that on it falle,
And [al] the pore estat forget
In which that winter hadde it set."

Legend, Prologue A, 112 ff.:

"Forgeten had the erthe his pore estat
Of winter, that him naked made and mat,
And with his swerd of cold so sore had greved."

In a similar way, birds and trees and flowers are said to rejoice, and to forget

"the harmys and gret damage
That wynter wroughte with his rage."

203 ff. Dame Nature appears more frequently than any other personification in mediaeval poems, with the exception perhaps of Dame Resoun. Alanus ab Iusnlis gave her form and figure in *De Planctu Naturae*. See Migne, *Patr. Lat.* 210, p. 431 ff. The fiction was employed *in extenso* by the poet of the second part of the *Roman de la Rose* 16553 ff. We find it again in Lydgate's *Pilgrimage* 3344, and, of course, in the French original of this poem. A very original use of this fiction was made by Chancer in his *Parlement of Foules* 368 ff., 379 ff. Comp. further III, 871. In Langland's dream Nature appears and shows the wonders of the world: p. xi, l. 311-25. Our poet's description is borrowed from Alanus but considerably influenced by the *Roman de la Rose*. Lydgate again introduces Dame Nature in *Pur Le Roy*. See J. O. Halliwell, *A Selection from the Minor Poems of Dan John Lydgate*, p. 2 ff. There are many allusions to this "lady and godesse" in the other writings of Lydgate. Comp. *Troy-Book*, I, 5, C 1 a: "kynde whiche is so lyue a quene;" further C 1 b, where the unchangeable laws of Nature are pointed out:

"the godesse that called is nature
Whiche next hir lorde [hath] all thyng in cure
Hath vertue gyue to herbe gras and stone
Whiche no man knoweth but her selfe alone
The causis hyd be closed in her hande
That wytte of man can not vnderstande
Openly the myght of her workynge."

In the *Assembly of Gods* 452 ff. Attropos asks Nature to testify that she got the office of death-bringing. 1268 ff.: Nature protests that her servant Sensuality should be set at liberty. 1325 ff.: The patent which the gods have granted to Attropos is only legal in the jurisdiction of Nature. In 1380 ff. the "carnall myght" of Nature is alluded to. As to the *Ballad on the Forked Head Dresses*, see the above quoted *Minor Poems*, p. 47: "clad al in flours and blomes of a tre—He sauhe nature." See also

Ballad gyuen rnto þe kyng Henry st. 10 (see Add. MS. 29279 fol. 145 b) : "the lady which is called nature satt in her see lych as a presyidente." Of later descriptions of Dame Nature the most beautiful is that of Dunbar in the *Thrissil and the Rois*.

209-10 and 221-23. Comp. *Troy-Book* IV, 30 S vi:

" hym thought he myght nat endure
To beholde the bryghtnesse of hir face
For he felte thorugh his herte pace
The persyng stremys of hir eyen two."

213-216. Verses of this kind are rather frequent with Lydgate. Comp. l. 1004 f. :

" For they yaf as gret a lyght
As sterris in the frosty nyght."

Pilgrimage 691 f. :

" a rechē sterre,
Wych that cast hys bemys ferre
Roundl abovten al the place."

and 700 ff. :

" a crowne of gold
Wrouht of sterrys shene & bryht,
That cast aboute a ful eler lyght."

A close resemblance to the lines of our poem is also seen in the following passage from Chauer's *Anelida and Arcite* 40 f. :

" al the ground aboute hir char she spradde
With brightnesse of the beante in hir face."

243 *Moste digne to vere coronne]* Comp. *Pilgrimage* 14151 :

" Worthy for to were a Crowne."

276. *mervyng of the speres nyne]* Since it was deemed impossible in ancient times, that the planets could move freely in space, the theory arose of a system of planets of which each was fixed to a sphere. These spheres were concentric and fitted into one another like a series of round boxes. Each planet was fastened to its own sphere, and it followed that there should be the same number of spheres as there were heavenly bodies having different motions and periods of revolution. Plato considered the earth as resting and motionless on its axis in the centre of the universe. Then followed, in seven circles, the seven planets (the sun and moon being included). The utmost sphere, enclosing all the others, held the fixed stars. Comp. *Somnium Scipionis* iv, 9, where the different planets are enumerated in the following order: Saturnus, Jupiter, Mars, Sol, Venus, Mercurius, Luna. Meissner, *Somn. Scip.* p. 21, note l. 9.

277-282. The music of the spheres is a hypothesis of the Pythagoreans who supposed that the then known seven planets, as they rotated in space, called forth a melody too delicate to be heard by the ear of man. The Pythagoreans, led by the idea that the entire universe was composed of harmony, considered the seven planets as the seven strings of the heptachord, and supposed that their rotation about the centre produced a series of musical notes. These notes, taken together, formed an octave, or, which was the same thing to the Pythagoreans, a harmony. The pitch of each note corresponded to the rapidity of rotation of its planet, and the distance between the planets was determined by the interval of the octave. The heptachord of that time was the seven-stringed Terpandros (named after the poet, about 644 B.C.). How far the author of Lydgate's source was acquainted with these facts appears from his work later on where he treats on music in the following chapters—fol. 130 b:—Cy commence pallas pour l'occasion des Jeux et des Recre-

actions a parler de musique qui vault a cest propos.—fol. 131: Encore de ce et monstre comment Musique vault a III choses.—fol. 131 b: Encore de ce et parle de la seconde chose a quoy musique vault pour le occasion de laquelle Il commence a parler comment pithagoras trouua premierement musique.—fol. 132 b: Encore de ce et monstre comment Les proporcionz de musique sont trouuez es chosez de nature.—fol. 133: Comment armonie est entendue ou ciel.—fol. 133 b: Comment ceste celestre musique est ce samble segnefie par les muses que li poete anchijen metoient ou ciel. Encore de ce & parle du songe du Roy cipion.—fol. 134: Comment musique selon lez Anchijens est aussy es IIII elemens & es chosez de nature trouee. Encore de ce et des IIII temps.—fol. 134 b: Encore de ce et parle des mutacions du monde.—fol. 135: Comment les proporcions de musique se monstrerent et sont de grant efficace en pluseurs chosez.

In *Somnium Scipionis*, to which the author of the *Échecs amoureux* refers, the harmony of the spheres is spoken of at great length in V, § 10-11. Comp. the reference to this passage in Chaucer's *Parlement of Foules* 59-63:

“And after shewed he him the nyne spere,
And after that the melodye herde he
That cometh of thilke spere thyres three,
That welle is of musyke and melodye
In this world heer, and cause of armonye.”

In the *Roman de la Rose* the harmony of the spheres is touched upon in the following lines—17631 ff.:

“... cors du ciel reflamboians
Parmi l'air obscurci raians,
Qui tournoient en lor esperes,
Si cum l'establi Diex li peres.
Là font entr'eus lor armonies,
Qui sunt causes des melodies
Et des diversités de tons,
Que par accordance metons
En toutes manieres de chant :
N'est riens qui par celes ne chant,
Et muent par lor influences
Les accidens et les sustances
Des choses qui sunt souz la lune ;

Par lor diversité commune
Sépoissoient li cler élément,
Cler font les espés ensement ;
Et froit, et chaut, et sec, et moiste,
Tout ainsinc cum en une boiste,
Font-il à chascuns cors venir,
Par lor pez ensemble tenir ;
Tout soient-il contrariant,
Les vont-il ensemble liant ;
Si font pez de quatre anemis,
Quant si les ont ensemble mis
Par atrempeance covenable
A compelexion raisonnable.”

Marteau appends a long note to this passage in which Plato's ideas on the subject are set forth. Allusions to the music of the spheres in modern English poetry are innumerable. I give only the instances which I collected from Shakespeare, *Twelfth Night* III. 1. 105 ff.:

“But would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.”

Antony and Cleop. V. 2. 83 f.:

“his voice was propertied
As all the tuned spheres.”

Pericles V. 1. 227:

“The music of the spheres ! List.”

and 231 ff.:

“Most heavenly music
It nips me unto listening, and thick slumber
Hangs upon mine eyes.”

Merchant of Venice V. 1. 60 ff.:

"There's not the smallest orb which thou beholdest
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins."

Henry VIII. IV. 2. 19 :

"I sit meditating
On that celestial harmony I go to."

282. *crop and roote*] In the hyperbolical language of Lydgate we meet metaphors of this kind very frequently. Comp. the following lines from our poem: 324, 2169, 2599–2600, 5990.

For instances in other Lydgate works see *Pilgrimage*, 5015 f.:

"To ha pes with hys neihébour,
As roote off al perfecciooun."

7992 f. : "lownesse and humlyte,
Ground and rote of echē good werk,"

8011 ff. : "ffor perseueraunce (I dar seye)
Ys the verray parfyte keye
And lok also (I dar assure),
Off perfecciooun off armure."

8044 : "he that was off wysdom flour."

Troy-Book, Prologue A, I e :

"of knyghthod welle & sprynge."

I, 5 B v b. : "this noble worthy kynge
As he that was of fredam a myroure."

C, I a : "he of poetes was the sprynge & welle."

C, VI a : "of bounte sprynge and welle." (11,10.)

E, V c : "Roote and stocke of chyualrye
And of knyghthod very soueraygne floure
The souris and welle of worshyp & honoure
And of manhood I dar it wel expresse
Example and myroure and of hye prowesse
Gynnynge and grounde" (*i. e.* Hector).

Temple of Glas 307 :

"she was rote of womanly plesaunce."

410 : "Dorigene, flour of al Britagne."

1207 : "þe floure of womanhede."

455 : "of trouth crop & rote." (Comp. Schick's note.)

751 f. : "roote of al plesaunce
And exemplaire to al þat wil be stable."

754 : "Mirrour of wit, ground of gouernaunce."

758 : "A welle of fredome."

970-73 : "Princes of iouþe & flour of gentilesse,
Ensaumple of vertue, ground of curtesie.
Of beante rote, quene & eke maistres
To al women."

981 : "o wel of goodlied."

1208-10 : "þis wor[ll]dis sonne & list,

The sterre of beaute, flour eke of fairnes—
Boþe crop and rote—and eke þe rubie briȝt."

Assembly of Gods 620: "vnhappy capteyns of myschyef croppe and roote." Comp. Triggs's note.

Tretis of the kynges coronacion (Add. MS. 29729, fol. 84 a), st. 12, 6 : “myrrour of manhed ;” st. 13, 1-2 : “of resoun cropp and root.”

Ordonuunce of a prosesyon (Add. MS. 29729, fol. 166 a), st. 2, 4-8 : “frut eelestyall honge on þe trees of lyffe — þe frute of frutes for shorte conclusyon—our helthe our foode and our restoratyff—and cheffe repast of our redempcyon.” st. 10, 1: “myrrour of sapience.” st. 15, 1 : “blessed baptist of clennesse locke and keye.”

Falls of Princes, Prologue A, II, where Lydgate says of Chaucer : “of our language he was þe lodesterre,” and Tullius is called “chef-wel of eloquence”; I, 10 D v Adrastus is praised as “floure of chinalrye,” and in the next chapter, D vi, Atreus is styled “roote of vnkindnes,” “of treason sours and well,” “ground of falsenes.” From the great number of praising metaphors showered down upon Hector I give the following: I, 16 F vi, “of prowesse the lanterne & the light”; the same image is applied to Athens which is called, I, 12 E ii: “Sonne of al sciences of Grece the lanterne and the light.”

In Chaucer, too, such metaphors are frequently met with. Here are the instances I gathered from *Troilus*.

Comp. II, 178: “of worthiness welle.”

II, 348: “of beautee crop and rote.”

II, 841 ff.: “the welle of worthiness,
Of trouthe ground, mirour of goodliheed,
Of wit Appollo, stoon of sikernes,
Of vertu rote, of lust findere and heed.”

III, 1472 f.: “of my wele or woo
The welle and rote.”

V, 25 f.: “she that was the soothfast crop and more,
Of al his lust, or joyes.”

V, 1245: “now knowe I crop and rote.”

V, 1330: “of wele and wo my welle.”

V, 1590 f.: “ensample of goodliede,
O swerd of knighthod, sours of gentilesse.”

How different does it sound, when Shakespeare adopts expressions of this kind. Comp. *Troilus* III. 1. 30 f., where a servant calls Helen “the mortal Venus, the heart-blood of beauty, love’s invisible soul.”

Sober Gower comparatively seldom indulges in this kind of figures. From his *Confessio Amantis* I collected the following examples: I, p. 46:

“she (viz. Venus) whiche is the source and welle
Of wele or wo.”

II, p. 186: “he, (viz. God) which is the welle of helth,
The highe creatour of life.”

p. 214: “She is pure hede and welle
And mirror and ensample of good.”

III, p. 291: “the lusty floure of youth.”

p. 338: “Here cometh the welle
Of alle womanishe grace.”

307. *The forge of Dame Nature* again mentioned 4521. For similar allusions comp. *Roman de la Rose* 16553-66, 16671-78, 20137-40. These passages are suggested by Alanus ab Insulis, who in his *De Planeta Naturae* represented Dame Nature as working at a forge.

314. Plato, and especially Aristotle, are frequently referred to as authorities in mediaeval writings. See again 340. The “philosopher” in

I. 6279 is likewise Aristotle. Comp. also *Pilgrimage* 621 f. 5536 ff.: Nature sends her clerk "Arystotyles the wyse, In dyffence off hyr fraunce," to Wisdom. Plato together with Aristotle is named in *Hous of Fame* 757 ff.:

"Lo, this sentence is knownen couthe
Of every philosophres mouthe,
As Aristotle and dan Platon."

Comp. also l. 931, *Prologue* 295 and 741. *Chan. Yem. Tale* 895; *Maner. Tale* 103 f.; *Squieres Tale* 225; and the numerous references in *Boetius*.

315. *Touching the beante*] The word *touching* occurs very frequently in Lydgate's translations: it is, of course, the equivalent of the French *quant à*; as an easy way of getting started it is often to be found at the beginning of a chapter. See l. 347, 407, 1464, 1539, 2091, 4094, 4102, 4233 of our poem. Comp. further *Secrees* 974, 979, 1022, 1234. *Pilgrimage* 17442, 17763, 19751, 20027. There are instances, but only comparatively few, where *touching* has the signification of "coming (or being) in contact with." Comp. *Falls of Princes* I, 14 T ii: as they [viz. Hercules and Antheus] wrestled Hercules found

"touching the earth, this Giant it is true,
his force, his might did alway renewe."

315-328. Comp. the lines from the *Book of the Duchesse*, in which the lover describes the beauty of his lady: 895-917.

317 f. Lydgate again and again asserts that he has no "kunning to descryue," whatever he is about to write upon. See further 355, 410, 981, 1001, 1394 ff., 2552, 2811, 3382. Comp. also *Temple of Glas* 951, 1289 ff.; *Pilgrimage* 401 f.; *Troy-Book*, Prol. A i e; I, 5, B vi b; II, 11 F i. In other writers of that time we find similar lines. Comp. Hoccleve, *Regiment of Princes* 3788-90:

"O wommanhode! in the regneþ vertu
So excellent, þat to feble is my witt
To expresse it."

Chaucer, *Book of the Duchesse* 895-903.

336. *fer y-ronne in age*] Comp. l. 343 "to be fal[le] fer in age"; *Pilgrimage* 904: "folk that ben on age ronne"; *Secrees* 53: "whanne he was falle in Age"; 1090-92: "And greet Recours of ffemynynyte... makith hem falle in Age"; *Falls of Princes* I, 1 A iv b, where we hear of the things in Paradise that they "Euer endure and neuer fall in age"; II, 2 B ii b: "Nembroth gan feble and fal into gret age"; *Troy-Book* IV, 30 S iv b: "hym that was so ferre ronne in age."

361 f. Comp. Chaucer, *Legend of Good Women* 2228 f.:

"Thou yiver of the formes, that hast wrought
The faire world, and bare hit in thy thought
Eternally, or thou thy werk began," etc.

369-379. In the *Roman de la Rose*, too, the destructive powers in Nature are touched upon several times. Comp. l. 16631 ff.:

"Ainsinc Mort qui jà n'iert saoule,
Glotement les pieces engoule :
Tant les sieut par mer et par terre,
Qu'en la fin toutes les enserre."

16672 ff.: "el (viz. Nature) voit que Mort l'envieuse
Entre li et corrupcion
Vueleut metre a destruccion
Quanquel trueve dedens sa forge."

Comp. further 20475-84 and 20508-39. The three sisters are often named

in contemporaneous writers. Especially Antropos is often alluded to. In *Story of Thebes* Atropos is one of the Fates, in *Assembly of Gods* Atropos, a male figure, is identified with Death. Comp. also *Temple of Glas* 782 f. :

“Rijt so shal I, til Antropos me sleiþe,
For wele or wo, hir faithful man be found.”

Gower, *Conf. Am.* II p. 94 :

“For whan my moder was with childe
And I lay in her wombe clos,
I wolde rather Atropos,
Which is goddesse of alle deth,
Anone as I had any breth,
Me hadde fro my moder cast.
But now I am nothing agast,
I thanke god, for Lachesis
Ne Cloto, which her felaw is,
Me shopen no such destine.”

Falls of Princes I, 1 A vi.:

“Antropos, which afore shall gone
For tuntwie his lyues threde anone.”

I, 9 D v b : “he endured mischiefe sorow and drede
tyl Atropos vntwined his liues threde.”

I, 11 E ii : “our fattall end, in sorrow and mischiefe fynd
when Atropos our liues threde hath twined.”

Read also what is said in I, 14 about Antropos and her sisters.

377-79. The French reads :

“Cerberus qui tout engoule
Qan quil happy a sa tripple goule
Riens ne len pourroit saouler
Ains vouldroit tres bien engouler
A vn cop par sa desmesure
Toute la cotte de nature.”

The French poet evidently bore in mind what is said about Cerberus in *Roman de la Rose* 20517 ff. and 21027 : “The porter infernal” in our text is Lydgate’s addition. Comp. *Assembly of Gods* 37, where Cerberus likewise appears as “the porter of hell,” and *Story of Thebes*, fol. 375, where he is called “chief porter of hell.” In our poem there are two more allusions to the cruel and monstrous beast : 1382 ff. and 1746 ff. With this last allusion is to be compared *Testament*, p. 236 :

“... . Ihesu

Took out of helle soulys many a peyre
Mawgre Cerberus and al his cruelte.”

In the *Troy-Book*, too, Cerberus is mentioned. Comp. Prologue, A. i. “Cerberus so cruell founde at all.” See also Triggs’s note on l. 37 of the *Assembly of Gods*.

393 ff. Comp. Boetius, *Philos. Cons.* V, metr. 5 :

“Prona tamen facies hebetes ualeat ingrauare sensus.
Vnica gens hominum celsum leuat altius cacumen,
Atque leuis recto stat corpore despicitque terras.
Haec, nisi terrenus male desipis, ammonet figura,
Qui recto caelum nultu petes exeresque frontem,
In sublime feras animum quoque, ne granata pessum
Inferior sidat mens corpore celsius leuato.”

The marginal note is taken from Ovid, *Metam.* I, 84 ff. :

“Pronaque cum spectent animalia cetera terram
Os homini sublime dedit: celumque tueri
Iussit, et erectos ad sidera tollere vultus.”

417 f. Things very great are said “to reche up to the sterres,” or “above the sterres.” Comp. *Falls of Princes* I, 1 A vi, “their renoun recheth abone þe sterres clere”; II, 2 B ii b, “whose (viz. Nembroth) pomp raught above þe sterres clere.”

422-24. Comp. Chaucer, *Book of the Duchesse* 434 ff. :

“Shortly, hit was so ful of bestes,
That thogh Argus, the noble countour,
Sete to rekene in his countour,
And rekene[d] with his figures ten...
Yet shulde he fayle to rekene even
The wondres.”

Further, *Roman de la Rose* 13378-84.

The story of Io guarded by Argus is told in l. 1780 ff. of our poem. See also *Roman* 14983-96.

442. Comp. *Falls of Princes* I, 7 B iv b: “þe fine of his entent”; *Fabula Duorum Mereat*, 361: “the somme of your desyre.”

449-54. Comp. *Troy-Book* I, 6, D ii b:

“Whan that Tytan had with his feruent hete
Drawe up þe dewe from the levis wete.”

Chaucer, *Knights Tale* 635 ff. :

“And fyry Phebus ryseth up so brighte,
That al the orient laugheth of the lighte,
And with his stremes dryeth in the greves
The silver dropes, hanging on the leves.”

The Legend of Good Women 773 ff. :

“Whan Phebus gan to clere
Aurora with the stremes of hir hete
Had dryed up the dew of herbes wete.”

l. 455-56. Comp. Gower, *Conf. Am.* III, p. 94:

“The moist droppes of the rein,
Descenden into middel erthe
And tempreth it to sede and erthe.
And doth to springe gras and floure.”

See however Add. MS. 29729, fol. 140 b, where we find the following lines of Lydgate :

“the freshe floures glad
on ther stalkes he dothe fale.”

In most cases the *to* after *do* is wanting. See l. 1474 and 1504 of our poem, l. 587 of the *Temple of Glas*, etc.

ll. 463-65. Gower, *Conf. Am.* II, p. 38 :

“Among these other of slouthes kinde,
Whiche alle labour set behinde,
And hateth alle besinesse,
There is yet one, whiche idelnesse
Is cleped, and is the norice
In mannes kinde of every vice.”

p. 80 :

“For he that wit and reson can,
It sit him wel, that he travaile
Upon such thing, which might availe,

For idelship is nought comended,
But every law it hath defended."

p. 115 : "slouthe, whiche as moder is,
The forth drawer and the norice
To man of many a dredful vice."

Comp. further *Folls of Princes* I, 13 E iv b, where illenesse is called "mother of vices." I might also refer to the poem *Le Dit de Perece* in A. Jubinal, *Nouveau Recueil de Contes* II, p. 58 ff.

513–28. According to the doctrines of stoicism, it is the duty of man to comprehend the marvellous structure of the world in order to adapt his will and actions to the laws of reason in operation throughout the universe.

Comp. *Somnium Scipionis*, iii, 7: "Homines enim sunt hac lege generati, qui tuerentur illum globum, quem in hoc templo medium vides, quere terra dicitur." See C. Meissner, *Somn. Scip.* p. 19, where is quoted the following passage from Cat. m. 77: "credo deos immortales sparsisse animos in corpora humana, ut essent, qui terras tuerentur, quique caelestium ordinum contemplantes imitarentur eum vitae modo atque constantia."

531 etc. Gower, *Conf. Am.* iii, p. 101: "All erthely thing, which god began,—Was only made to serve man." The whole passage from which these lines are taken (iii, p. 100, 28—p. 102, 4) may be compared with the next chapters of *R. and S.* to which it bears a striking likeness. I am inclined to believe that Gower's dissertation, too, is to be traced back to Alanus.

552. The idea of a man being a microcosm is Platonic. It is very frequently to be met with in the literature of the Middle Ages. Comp. Baumgartner, *Die Philosophie des Alanus ab Insulis*, p. 88, note 2; further Müllenhoff-Scherer, *Denkmäler* II. Bd. (3. Ausg.), p. 171. With regard to the fructification of the idea in Lydgate's writings, I adduce Triggs's note on l. 932 of the *Assembly of Gods*. A certain likeness to the passage in question is seen in the following lines from *Secrees* 2313–17:

"in beeste nor thyng vegetable,
No thyng may be vnyuersally
But yif it be founde naturally
In manys nature. Wherfore of Oon Accoord
Oold philisoffres Called hym the litel woord."

[*woord* ought, of course, to be the *worlde* of all other MSS.] Note further the following passages from the *Pilgrimage* 12370 ff. :

"‘Myrocosme’ men the calle ;
And microcosme ys a word
Wych clerkys calle ‘the lassē worlde.’"

15637 ff. : "phylosoffres Alle
‘The lassē worlde’ a man they calle."

21165 ff. Sorcerye puts this question to the pilgrim :

"Herdystow neuere (off aventure)
That a man, in scrypture,
Off thys phylosofres alle,
How Myrocosme they hym calle
(Shortly to tellen, at o word)
Nat ellys but ‘the lassē worlde.’"

The answer of the pilgrim is :

"I haue herd yt in scolys offte.
Ther yrad, bothe loude and softe."

The direct source of the ideas here set forth is, of course, *Alanus ab Insulis*, who repeatedly points out the frequent agreement between the regulation of the world and of man. See *De Planctu Naturae* (Migne 210, p. 443, etc.); *Dist. Dict. Theol.* (p. 866); *Anticlaud.* (p. 517). Comp. also the *Roman de la Rose* 19715 ff. Gower, too, touches upon the idea; see *Conf. Am.* i, p. 35:

"Gregoire in his morall
Saith, that a man in speciall
The lasse worlde is properly,
And that he proveth redily."

Regarding the expression "the lesse world," see Triggs's note on l. 1829 of the *Assembly of Gods*.

565-66. *God* or *the gods* very frequently have the attribute *celestial*, comp. l. 1894 and 3768, "goddys celestial." In general, *celestial* seems to signify a thing which is in heaven or has some claim to heaven. Comp. *Pilgr.* 21237 f. "a man . . . callyd celestyal"; *Ballad made for Queen Katherine*, Envoy (Add. MS. 29729 fol. 129 b.):

"ye cite

Which is a-bove celestially."

610. not in the original. A line which in a similar form frequently occurs in Lydgate. Comp. the following examples from the *Pilgrimage*:

9936 : "that your tymē be nat lorn."

12223 ff. : "Be wel exspleyed (in certeyn),
And ellys thy labour ys in veyn,
Lesynge thy travayl enydel."

12443 f. : "My labour may me nat avaylle;
I do but leſe my travaylle."

12460 : "My tyme I lese, and my sesoun."

Comp. also the French quotation in Chaucer's *Fortune*:

"Iay tout perdu mon temps et mon labour."

637 ff. The two opposite rotations of the firmament seem to have given rise to mystical speculation even in ancient times. Comp. *Somn. Scip.* IV, 9, and further *Macrobius in Somn. Scip. Libri i, xvi*, etc. Note especially what Macrobius says on the "extimus globus," conceived as the soul of the universe which includes all virtues, and on its relation to the human soul which comes from that utmost sphere and, after having wandered through the exile of this world, finally returns to its origin. To a certain extent these remarks already contain the elements of Alanus's description, which is the primary source of our text. If the last sphere encircling all the others was identified with the essence of all virtues, viz. reason, the other spheres could only signify the sensual inclinations of man striving against the godlike quality of reason. Thus Alanus, being always anxious to prove that everything in nature is symbolic of the organization of man, uses the opposite rotations of the celestial bodies as a kind of simile for the illustration of the antagonistic inclinations of the human soul.

Lydgate as well as the French author plainly identify the two opposite courses of the rotating stars as the conflicting inclinations in man. The rotations of the celestial bodies are also described in the *Roman de la Rose* 17486 ff., but without any reference to man. In the *Pilgrimage* 12208 ff. we find a discourse which, in many parts, resembles the account of our poem, and may have been known to the author of the French original. The opposite rotations of the firmament are illustrated by means of two concentric wheels. Comp. with the whole note my

remarks in *Échecs Amoureux*, p. 134-136. With the marginal note may be compared Isidor, *Etym.* vii, 2, 27: "Oriens, quia luminis fons, et illustrator est rerum, et quod oriri nos faciat at vitam aeternam." See also Alanus, *Distinct.* (Migne, l. c. p. 866): "sicut in mundo majori firmamentum movetur ab oriente in occidentem et revertitur in orientem, sic ratio in homine movetur a contemplatione orientalium, id est coelestium, primo considerando Deum et divina, consequenter descendit ad occidentalia, id est ad considerationem terrenorum, ut per visibilia contempletur invisibilia, deinde revertetur ad orientem iterum considerando coelestia. Et sicut planetae moventur contra firmamentum et retardant eius motum, sic quinque sensus moventur contra rationem et impediunt eius motum, ratio tamen eos fert secum et servire cogit." With regard to *oriens* and *occidens* comp. Pitra, *Spicilegium Solesmense* ii, 81, and iii, 480.

680-682. Comp. l. 1237 "worldly thing most transitorie"; *Tretis of the Kynge coronacion* (Add. MS. 29729), st. 3, 7: "to fore all thynges that been transitorye—love god!"

Pilgr. 9667 f.: "thynges off veynglorye
That be passyng & transytórye."

683-816. With the whole dissertation may be compared what Boetius says about the different qualities of man in *Philos. Cons.* V, pros. and metr. 5.

729-764. Similar ideas we find expressed in *Falls of Princes* I. 1 A vib and B i.:

"And of his grace here in this mortall life.
as we precell in wisdome and reason,
and of his gift han a prerogative,
toforne al beastes by discrecion,
therfore let vs of whole intencion:
as we of reason beastes farre excede,
let vs aforne them be by word, example and dede."

Men are often called "reasonable beasts," in M.E. poetry. See Hoccleve, *The Regiment of Princes* 3895.

731-740. Comp. *Romaunt of the Rose*, 7168 ff.:

"Now have I you declared right
The mening of the bark and rinde.
That maketh the entencions blinde.
But now at erst I wol biginne
To expowne you the pith withinne."

The imagery may have been suggested by Alanus ab Insulis, *De Planctu Naturae* (Migne 210, p. 451 c): "At, in superficiali litterae cortice falsum resonat lyra poetica, sed interius, auditoribus secretum intelligentiae altioris eloquitur, ut exteriore falsitatis abjecto putamine, dulciorum nucleus veritatis secrete intus lector inveniat."

760-64. Comp. with this passage *Pilgr.* 2033 ff. where Dame Resoun says:

"And pleinly, ek, I kan yow telle,
All the whyl that I dwelle
With you, A-mongys hyh and lowe,
ffor verray men ye shal be knowe,
Thorgh wysdom & thorgh prouydence,
And hauie A verray dyfference
ffrom other bestys to dyscerne
How ye shal your sylff gourne.
Al the whyle that ye me holde

With your tabyde, as I tolde.
 ' Ye shal be men, & ellys naught
 And yiff the trouthē be wel soult,
 Whan that I am fro yow gon,
 Ye may avaunte (& that a-noon,)
 That ye be (thys, no fable)
 Bestys and vnresownable,
 Dyspurveyed of al Resoun.'"

Secrees, 655-56, Aristotle advises Alexander:

"To leve al manerys that be bestial,
 Vertues to folwe that been Imperyal."

Caxton, *Game and Playe of the Chesse*, p. 104: "And man that is callyd a beste resonable and doth not his werke after reson and truthe Is more bestyall than any beste brute"; further, p. 171: "woman whyche ought to be a best Raysonable." See also Cicero, *De Off.* 1, 4; Boetius, *Phil. Cons.* IV, pros. 3 and V, metr. 5.

781. Comp. further 830:

"Set thy desire and thyn entent
 To things that be celestiāt."

4587: "I ha set myn entent
 To ben at his comandement."

Pilgr. 17876: "Myn herte on malys ys so set."

20953 f: "And that hys hertē was so set
 To worshepē A Marmoset."

Temple of Glas 430-32: "Because I enowe your entencion
 Is truli set, in parti and in al,
 To loue him."

1061: "as ȝoure entent is sette
 Oonli in vertu."

Gower, *Conf. Amant.* iii, 161: "But all his hertes businesse
 He sette to be vertuous."

Examples from Chaucer are *Prologue* 132: "In curteisye was set ful
 muche hir lest"; *Prioresses Tale* 98: "On Cristes moder set was his
 entente"; *Clerkes Tale* 117: "Ther as myn herte is set, ther wol I
 wyve."

817 ff. The admonition which Dame Nature winds up with is to be compared with Gower, *Conf. Am.* iii, p. 342, 14-343, 6, and p. 344, 11-347, 6. Lines which in an especially striking manner recall the sentences of our text are the following:

p. 342-43: "But certes it is for to rewe
 To se love ayein kinde falle, . . .
 Forthy my sone, I wolde rede
 To let all other love awey,
 But if it be through such a wey
 As love and reson wolde accorde."

p. 346: "Set thin hert under that lawe,
 The which of reson is governed
 And nought of will."

p. 347: "For I can do to the no more,
 But teche the the righte way.
 Now chese, if thou wilt live or deie."

I. 817 ff. The passages hinted at in the marginal note are taken from *Somnium Scipionis* (ed. Meissner) III, 8 : "Sed sic, Scipio, ut avus hic tuus, ut ego, qui te genui, institiam cole et pietatem, quae cum magna in parentibus et propinquis, tum in patria maxima est. Ea vita via est in caelum et in hunc coetum eorum, qui iam vixerunt et corpore laxati illum incolunt locum, quem vides." VI, 12 : "Tum Africanus : Sentio, inquit, te sedem etiam nunc hominum ac domum contemplari. Quae si tibi parva, ut est, ita videtur, haec cælestia semper spectato, illa humana contemnito. Tu enim quam celebritatem sermonis hominum aut quam expetendam gloriam consequi potes?" VII, 17 : "Quocirea si redditum in hunc locum desperaveris, in quo omnia sunt magnis et præstantibus viris, quanti tandem est ista hominum gloria, quae pertinere vix ad unius anni partem exiguum potest? Igitur alte spectare si voles atque hanc sedem et aeternam domum contueri, neque te sermonibus vulgi dedideris nec in praemiis humanis spem posueris rerum tuarum. Suis te oportet inlecebris ipsa virtus trahat ad verum decus [quid de te alii loquantur ipsi videant, sed loquentur tamen], sermo autem omnis ille et angustiis cingitur iis regionum, quas vides, nec umquam de ullo perennis fuit: et obruitur hominum interitus et oblivione posteritatis extinguitur."

820-25. The biblical character of these lines is obvious. For scriptural passages which might be adduced as sources see Denteron, vi. 5, and x. 12; Ecclesiast. ii. 7 and 9. For similar lines in other writings of Lydgate comp. *Pilgrim*. 7866 ff.: The Sword Righteousness teacheth man

"To louë god with al hys myght,
A-boue al other Erthly thyng,
As hyu that ys most myghty kyng."

Tretis of the kynges coronacion, st. 3, 8 : "love god and hym drede & gyn so thy passage." *Falls of Princes*, I, 1 A vi b :

"For vnto a man that perfitt is and stable,
by good reason mine auctor doth wel preue
there is nothing more fayre ne agreable,
than finally, his vicious life to leue,
On very God rightfullly beleue:
him loue & worship aboue al erthly thinges
this passeth victory of Emperors and kinges."

Hoccleve, *Regiment of Princes* 1332, "god honoure and drede"; see also 2898.

837-40. Lydgate was evidently thinking of the *regula aurea perfectionis*, Matt. vii. 12 : "Omnia ergo quaecumque vultis ut faciant vobis homines, et vos facite illis." The same thought is expressed in *Roman de la Rose* 5699 ff.:

"Fai tant que tex envers tous soies
Cun tous envers toi les vodroies;
Ne fai vers autre, ne porchace
Fors ce que tu veus qu'en te face."

There are some more passages in the *Rom. de la Rose*, which remind us of the admonition of Dame Nature, for instance l. 1552 ff.:

"Mes raisonnable créature,
Soit mortex hons, soit divins anges,
Qui tuit doivent à Diex loanges,
S'el se mescongoist comme nicez,
E defaut li vient de ses vices
Qui le sens li troble et enivre :
Car il puet bien Raison ensivre,
Et puet de franc voloir user :
N'est riens que l'en puist escuser."

847-50. Here the thought is expressed that our soul does not begin its existence at the moment of its birth, but that it has already existed before with God, to whom it finally returns. The idea is taken from Plato, and is adapted to Christian doctrine. Again we notice the influence of the *Somn. Scip.*, where we read (iii, 5), "Hinc profecti hue revertuntur," and further (iii, 7), "iisque (i. e. hominibus) animus datus est ex illis sempiternis ignibus," and where the purified soul is stated to return "in hanc sedem et domum suam." Comp. Meissner, note 10, p. 17. For similar passages in Lydgate comp. l. 1245-1277 of our poem, and especially *Pilgr.* 12257 ff.:

". . . thou haddest, in alle thyng,
Off hym orygynal begynnyng, . . .
To hym, off verray ryht certeyn,
Thow must resorte and tourne ageyn."

12301 ff. : ". . . the spryrt (in hys entent)
Meneth toward the orent,
Whych thenys kam. & yiff he sholde
Thyder ayeyn, ffl flayn he wolde."

12377 ff. : "ffor thy lyff (yt ys no doute),
Ys lyk a cercle that goth aboute,
Round and swyfft as any thouth,
Wych in hys course ne casset nouht
Yiff he go ryht, and wel compace
Tyl he kam to hys restyng place
Wych ys in god, yiff he wel go
Hys ownē place wych he kam ffro."

The same idea occurs in the *Roman de la Rose*, comp. l. 18159 f.

856-63. Comp. *Romaunt* 4766-69:

"Love makith alle to goon miswey,
But it be they of yvel lyf,
Whom Genius cursith, man and wyf,
That wrongly werke ageyn nature."

With regard to Genius, the priest of Nature, see *De Planctu Naturae* (Migne 210, p. 479-82), *Roman de la Rose* 16942 ff. In Gower, *Conf. Am.* i, p. 48 ff., Genius acts as the clerk of Venus.

892-96. The expression "thou gest no more of me" occurs, with slight variations, very frequently ; comp. *Fall. Duor. Mercat.* 852 :

"Ye han that herd, ye gete no mor of me."

Pilgr. 21029 : "Thow gest no mor, as now, for me."

21036 : "Ffor thow gest no mor off me."

Troy-Book, I, 5 B vi a :

"Thou gettest no more of me
Do as thou lyste I put the choys in the."

I, 6 D iv b : "ye gete no more of me."

Chaucer, *Legend* 1557 :

"Ye gete no more of me."

895. *Lo, this the ende!]* Similar phrases occur l. 4540 and 4628 :
"Lo, here is al!"

Lydgate uses this "lo, here is al" very often, not only to finish up a speech, but also, as a kind of expletive sentence, in the middle of an oration. Compare, for instance, *Pilgr.* 1979, 2031, 2340, 10552, 10712, 17448, 19661. Chaucer, too, has this phrase ; see *Troilus*, ii, 321.

Now and then we find the variation “here (this) is all.” Comp.

Falls of Princes, I, 8 C iv b :

“Here is al and some. I can say you no more.”

Troy-Book, IV, 29 T ii b :

“This all and some and that we hens wende

I can no more my tale is at an ende.”

897–902. After the departure of a goddess or one of the other fictitious personages of allegorical poetry, Lydgate and other contemporary poets usually bring in complaining verses of this kind. Comp. *Pilg.* 17113 f., where the poet, after the departure of Tribulation says :

“And as I stood allone, al sool,
Gan compleyne, and makē dool.”

19668 f., where we read, after Dame Fortune has gone :

“And also sone as she was gon,
I stood in dred and in gret doute.”

Comp. also the following instances from the *Romaunt* 2954–56 :

“He (viz. Cupido) vanished awey al sodeinly,
And I alone lefte, al sole,
So ful of compleynt and of dole.”

3167–69 : “Than Bialacoil is fled and mate,
And I al sole, disconsolate,
Was left aloon in peyne and thought.”

3332–35 : “With that word Resoun wente hir gate . . .
Than dismayed, I lefte al sool.”

3359–60 : “Fro me he (viz. Daunger) made him (viz. Bialacoil) for to go,
And I bilefte aloon in wo.”

949 ff. Comp. the enumeration in *Hous of Fame* 896–903.

1007. *skye*] O.E. sky = cloud, nubes. This is the usual meaning in M.E. Comp. *Pilg.* 9600, 9641, 9829, 11032, etc.; *Temple of Glas* 36, 611; *F. of Pr.* I, 12 E 11 b: “These Centaures . . . wer whilom engendred of a skye.” Chancer’s *Hous of Fame* 1600, and Gower’s *Conf. Am.* p. 50, 2. But there are instances in which the word undoubtedly has the signification of “sky” or “cloudy sky.” See *Pilg.* 9626, “a clowdy skye”; 9979, “aboue the skye I was wont to fle”; *Troy-Book*, Prologue 13 f.: “the leuen that alyghteth lowe Downe by the skye.” *F. of Pr.* I, 10 D iv: “some cloudy skye of vnware sorow.”

1029 ff.: The quotation in the first marginal note is from *Eccles.* i. 1: “Omnis sapientia a Domino Deo est, et cum illo fuit semper, et est ante aveum.” Comp. first marginal note on p. 33.

1089–94. Comp. *Apocalypsis* xxi, 3 ff.

1107. The expression *out of joint* occurs twice more in our poem: 2939, “Thow art in party out of Ioynt,” and 3016, “I stond in partie out of Ioynt.” Instances from other works of Lydgate are numerous.

1109–14. In the marginal note we certainly have to read [im]mortales. Apart from the sense, our conjecture is proved by Fulgentius, *Mythol.* II, 1, where we read: “Minerva denique et Athene Grece dicitur, quasi athanate parthene: id est immortalis virgo, quia sapientia nec mori poterit, nec corrumpi.” See Helm’s edition.

1115–18. Comp. Albrius, *De Deor. Imag.* lib. viii: “Haec igitur

oculos habebat splendidos." Boetius, *Philos. Consol.* pros. I: "mulier reuerendi admodum uultus oculis ardentibus." In the *Roman de la Rose* Dame Raison is likewise gifted with two star-bright eyes. See 3087 f.:

"Li oel qui en son chief estoient,
A deus estoiles resembloient."

With this and the following notes compare my remarks in *Échecs Amoureux*, p. 141 ff.

1123-38. See Boetius, l. c. pros. I: "Nam nunc quidem ad communem sese hominum mensuram cohibebat, nunc uero pulsare caelum summi uerticis eacumine uidebatur: quae cum altius caput extulisset, ipsum etiam caelum penetrabat respicientiumque hominuu frustrabatur intuitum."

1147-72. Boetius, l. c. pros. I: "Vestes erant tenuissimis filis subtilli artificio indissolubili materia perfectae quas, nti post eadem prodente cognoui, suis manibus ipsa texnerat." With regard to the three colours see Albric. l. c. viii: "triplici colore pallium induiebat, distinctum aureo, purpureo et coelesti." Fulgent. l. c. II, 1: "Triplici etiam veste subnixa est, seu quod omnis sapientia sit multiplex, sive etiam quod celata."

1187-93. Fulgent. l. c. II, 1: "Cristam cum galea ponunt, ut sapientis cerebrum & armatum sit & decorum." Albricus has "ipsamque cassis cum crista desuper (de)tegebatur."

1188 ff. The allegorical interpretation of the armour of Pallas—"a bryght helme of a-temperaunce," "the egal launce of ryghtwysnesse," "a myghty shelde of pacience"—is the work of Lydgate. The French only names the three parts of the armour. Lydgate's interpretation reminds us of the *armatura mystica christiani* as it is described by St. Paul in *Ephes.* vi. 14 ff.: "State ergo succineti lumbos vestros in veritate, et induit loricam justitiae, et calceati pedes in preparatione Evangelii pacis: in omnibus sumentes scutum fidei, in quo possitis omnia tela nequissimi ignea extinguere: et galeam salutis assumite et gladium spiritus (quod est verbum Dei"). With regard to the second note on p. 33 comp. *Prov.* xii. 23: "Homo versutus celat scientiam," and x. 14: "Sapientes abscondunt scientiam."

1194-1206. See Albr. l. c. viii: "ipsa autem lanceam tenebat in dextra: in sinistra vero scutum crystallinum habebat, quod caput Gorgonis a cervice serpentibus monstroso continebat." Fulgent. l. c. II, 1: "Gorgonam etiam huic addunt in pectore, quasi terroris imaginem, ut vir sapiens terorem contra adversarios gestet in pectore."

1207-13. The French for these lines reads (fol. 6 b):

"Toutefois la deesse honneste
Nauoit pas son hayaulne en teste
Quant Je la vis a celle fois
Mais cest mespeiance et ma fois
Quelle lauoit fait a cauelle
Pour moy moustrer sa face belle
M Jeulx et plus descouerte
Affin que plus appertement
De sa beaulte Jugier peuisse."

I am inclined to believe that these verses are the result of a misinterpretation of the following faulty passage from Albricus, l. c. lib. viii: "cuius caput viri decinctum circum erat, ipsamque cassis cum crista desuper detegebatur."

1214-37. For the primary source of these lines I refer the reader to the *Roman de la Rose* 3089 ff., where Lorris speaks of Dame Raison as follows:

“ Si ot où chief une coronne,
 Bien resembloit haute personne.
 A son semblant et à son vis
 Pert que tu faite en paradis,
 Car Nature ne séust pas
 Ovre faire de tel compas.”

1238 ff. The bird of Pallas is the owl. See Fulg. I. c. II, 1: “ In hujus etiam tutelam noctuam volunt.” Comp. *Échecs Amoureux*, p. 143 and Preface, p. viii.

1245-77. The whole passage is an addition of Lydgate. The French simply reads (fol. 6 b):

“ Et sachiez quen tour luy tons temps
 Auoit chienettez voletans
 Et tournians entour sa teste
 Aussy com pour luy faire feste.”

The marginal note in Lydgate’s work refers to the following passage from Alanus ab Insulis, *De Planeta Naturae* (Migne 210, p. 435-36): “Olor sui funeris praeco, mellitiae eitharizationis organo, vitae vaticinabatur apocham.” Chaucer, too, has this passage in mind when, in his *Parlement of Foules*, l. 342, he says: “The jalous swan, ayens his deth that singeth.” Comp. also *Legend* 1355:

“ the whyte swan
 Ayeins his deeth beginneth for to singe.”

The story of the swan singing before his death is old. There is a proverbial saying in Greek “Τὸ κύκνειον ἔδει” = to try the last. Comp. *Pol.* xxx, 4, 7 and xxxi, 20, 1. The above-quoted passage from Chaucer’s *Legend* is taken from Ovid’s *Heroides*, where the letter of Dido begins with these lines: “Sic ubi fata vocant, udis abiectus in herbis,
 Ad vada Maeandri concinit albus olor.”

The saying of St. Paul referred to we find in *Phil.* i. 23: “desiderium habens dissolvi, et esse cum Christo.” Comp. *Joan.* xi. 25 f.

1264 ff. That the soul is placed in the body for a punishment is an idea of Plato. It finds expression in Cicero’s *Somnium Scipionis* iii, 6: “Immo vero, inquit, hi vivunt, qui e corporum vinculis tamquam e carcere evolaverunt, vestra vero, quae dicitur, vita mors est.” Meissner, in his note to this sentence, mentions a passage from *Oratio pro Scaur.* 4: “Socrates illo ipso die, quo erat ei moriundum, permulta disputat, hanc esse mortem, quam nos vitam putaremus, cum corpore animus tamquam carcere saeptus teneretur, vitam autem esse eam, cum idem animus vinculis corporis liberatus in eum se locum, unde esset ortus, rettulisset.” Boetius, too, in his *Philos. Cons.* points out that the soul has its true home in Heaven, living here in a kind of exile; comp. IV, metr. 1. It is only natural that Chaucer, the translator of Boetius, should have similar ideas; comp. *Knights Tale* 3058: “Why have we hevinesse,
 That good tycite, of chivalrye flour,
 Departed is, with duetee and honour,
 Out of this foule prison of this lyf?”

I think it is not out of place here to refer the reader to Wordsworth’s beautiful *Ode on Immortality*, further to Byron, *Childe Harold’s Pilgr.* iii, st. 73 f.

1276 f. *Fer a-bore the sterrys clere]* Comp. for similar expressions *Secrees* 663:

“ God that sit lihest Above the sterrys cleer.”

Pilgr. 4783 f.: “My soule vn-to my Fader dere,
That syt above the sterrys clere.”

14579 f.: “Hable to fflen vp to heuene,
ffer aboue the sterrys seuene.”

1299 ff. The expulsion of Saturn from Heaven and the happiness reigning in the Golden Age are themes frequently touched upon by classical and mediaeval writers. See *Roman de la Rose* 8671–8712 and 20807–20924; Ovid, *Met.* i. 89–150 and *Eleg.* iii. 8. 35 ff.; Virgil, *Georg.* i. 125 ff.; *Tibullus* i. 3. 35 ff.; Boetius, *Philos. Cons.* II, metr. 5; Lactant. *Fabulæ* i. 3; Gower, *Conf. Am.* II, p. 155 f. Comp. my remarks in *Échos Amoureux*, p. 158 f. With l. 1332 ff. may be compared the long discourse on the development of covetousness and avarice in the *Roman de la Rose* 9843 ff.

1306 f. *With his lokkys hoore and gray*] Comp. 1347, where Saturn is described as “Corbed, crooked, feble, and colde,” also 3091, where we read: “For he was courbed, gray, and olde”; 1438 where the god appears with a “frosty berd,” and 3103 where he has a “siluer berde.” These lines remind us of the description of Saturn in Albric., *De Deor. Imag.* I: “pingebatur, ut homo senex, canus, prolixa barba, curvus, tristis et pallidus. tecto capite, colore glanco.” For other descriptions of Saturn I refer the reader to *Assembly of Gods* 278–287, *Mirror for Magistrates*, introduction.

1335. *lucre*] The word is not very frequent, but in *Amor vincit omnia*, st. 6 and 7 Lydgate uses it not less than four times. In *F. of Pr.* there are also some instances: I, 13 E iv: “Some for lucre can maintene wel falsness”; I, 18 G i: “Lyf, body, good, al put in auenture, Only for lucre, great riches to recure”; and again: “Pleters which for lucre and mede Mayntain quarrels.” As far as I can see, Chaucer has the word twice: *Chanoons Yem. Tale* 849: “Lo! swich a lucre is in this lusty game”; and *Prior. Tale* 39: “foule usure and lucre of vilenye.” From Gower’s *Conf. Am.* I collected the following instances—I, p. 358: “To make werres and to pille—For lucre”; II, p. 194: “Where he (viz. covetise) purposeth him to fare—Upon his lucre”; p. 217: “For lucre and nought for loves sake”; p. 222: “And marriage is made for lucre”; p. 274: “Such lucre is none above grounde”; III, p. 180: “Withouthe lucre of such richesse.” More frequently *lucre* occurs in Hoccleve. Comp. *Regiment of Princes* 634, 1544, 3059, 3911.

1359. With regard to Fortune, “the gerful lady with hir whel,” see Triggs, note on l. 316 of the *Assembly of Gods*. We have the fiction further *in extenso* in *Pilgr.* 19463 ff. The allusions to the wheel of Fortune are far too numerous to be enumerated here. Comp. only *Conf. Am.* I, p. 8, 7–10; p. 28, 18; III, p. 198, 26 f. p. 295, 3 ff.; p. 333, 14 f.

1368. Comp. *F. of Pr.* I, 19 G iii b:

“when these verkes ferre yrone in age
Within them self hath vaine glory & delite
For to farce and poppe their visage.”

Roman 1018 ff.:

“No windred browes hadde she,
Ne popped hir, for it neded nought
To windre hir, or to peynte hir ought.”

1410–1432. Comp. what is said about the array of Juno with the description of Albr. l. e. xi: “Erat enim foemina in throno sedens, sceptrum regium tenens in dextra, ejus caput nubes tenebant opertum supra diadema, quod capite gestabat, cui & Iris sociata erat, quae ipsam

per cirenitum eingebant. . . Pavones autem ante pedes ejus lambeant : qui a dextris & a sinistris dominae stabant, avesque Junonis specialiter vocabantur."

1428. *Aungelys fethers bryght*] Comp. 5244 :

"As an Angel fethred faire."

5358 f. : "And of fethres he was as bryght"

"As an Aungel of paradyse."

Chauer has similar lines : *Romaunt* 741 f. :

"they were lyk, as to my sighte,
To angels, that ben fethered brighte."

Legend 168, A: "And aungellich hes wenges gan he sprede" (Cupido).

1433-64. Comp. what Gower says about the birth of the goddess : *Conf. Am.* ii, p. 156.

1445. *fatal evre*] In *F. of Pr.* I, 11 E ii we have "vnhappy eure." The contrary is "good ewre," Comp. *Tretis of the kynges coronacion*, lenvoy: "grace and good ewre." The word without any adj. occurs *Pdgr.* 131 : "Swyeh grace & Eur, God to hym hath sent"; *Troy-Book* I, 5 B ii b : "It was hir vre to konne what hir leste." From *ewre* is formed the adj. *ewrous*. Comp. l. 1084 of our poem: "ewrous and fortunat"; this phrase is frequently met with in Lydgate. A similar expression is "happi and Ewrous," see *T. of Gl.* 562 (comp. Schiek's note). There is also a verb *evre*: *Troy-Book* I, 5 C ii b : "That by assent of fortune and hir whele—J ewred were to stonde in his graece." D ii b : "Right as ferforthe as fortune wyll him eure."

1457. *holt = tenet, holds*] Comp. Lydgate's *F. of Pr.* I, 19 G iii b. "Bochas affirmeth and holt it for no tale." The form is not so very rare as one might conclude from the marginal note. In Hocelove's *R. of Pr.* it occurs twice : 4608 and 5226; in his *Male Regle* once : 53.

1495-1523. The French for this passage is quoted in my *Échecs Amoureux*, p. 218 f. The primary source is Andreas Capellanus, *De amore libri tres* I, 4, as I have already pointed out in *E. A.* p. 145. The text runs as follows (ed. E. Trojel) : "Effectus autem amoris hic est, quia verus amator nulla posset avaritia offuscarci, amor horridum et incultum omni faicit formositate pollere, infimos natu etiam morum novit nobilitate ditare, superbos quoque solet humilitate beare, obsequia eunctis amorosus multa eonsvevit decenter parare." Comp. also *Le Bien des Fames* in Jubinal, *Jongleurs et Trouvères*, p. 85 :

"Fames si fet simples et dous	Et esveillier les endormis.
Cels qui mult sont fel et estouz,	Mult est fame de grant poorie,
Cels qui sont fels et desdaigneus;	Quar par fame, je sai de voir,
Fames si fet les envieus	Devienent large li aver.
Venir à sens et à mesure ;	Toz li mondies doit fame amer,'
Fame si est de tel nature	Quar de fame vient si granz preus
Qu'ele fet les eoars hardis,	Qu'ele fet les mauvès preus," etc.

The refining and all-conquering power of Love is a favourite theme of Lydgate and other mediaeval writers. Comp. l. 2026-29 of our poem. See also *Temple of Glas* 321-27, 985, 1171. Gower touches upon the subject several times in his *Conf. Am.* See ii, p. 78 f. :

"For ever yet it hath be so,
That love honest in sondry wey
Profiteth, for it doth awey
The vee, and as the bokes sain,
It maketh curteis of the vilain
And to the eoward hardiesse
It yiveth, so that the verray
prowesse
Is caused upon loves reule
To him that can manhode reule,
And eke toward the womanhede,
Who that therof woll taken hede."

III, p. 4 :

“Love is of so great a maine,
That where he taketh a herte on
honde,
There may nothing his might
withistonde.
The wise Salomon was nonne,

III, p. 149 :

“Through hem (viz. women) meninden out the wey
To knighthode and to worldes fame,
They make a man to dredre shame
And honour for to be desired.”

Comp. also *Roman de la Rose* 893–900.

1535–1600. The portrait of Venus is not quite in accordance with the mythographers, as, for instance, Chaucer's picture in *Hous of Fame* I, 131 ff. Comp. Fulg. l. c. II, 4, and Albr. l. c. V. Our poem rather reminds us of the description which Lorrus gives of the Goddess of Love. See *R. de la R.* 3546 ff. Comp. my remarks in *E. A.* p. 144 f.

1569–1600 read in the French as follows : (Fol. 7 b.) :

“Ceste dame en lieu de couronne
Auoit auenc toutes ces choses
Vn chappel de vermeilles Roses
Qui bien li seoit sur le chief
Ou Jl not point de coeuurechief
Ains estoit assis li chappiaux
Sur les cheueux quelle ot si biaux
Quil sambloient estre dores
Tant estoient bien couloures
SJ ne pourroit pas sceu estre
Quelle tenoit en sa main destre

Vn brandon de feu tout ardant
Qui esbalist le Regardant
Et a la fois hart et esperent
Se bien ad ce garde ne prent
Voire de si faitte maniere
Que se trop fort nest Jamais nyere
Chilz fus ne Rescous ne estains
Car Jl nest Jen suy tous certains
Feu gregois tant soit merueilleux
Qui puist estre plus perilleux
Ne qui soit de vertu plus forte
Que li fus est que Venus porte.”

1576. Comp. *Troy-Book* iv, 30 S v b :

“Hyr heer also resemblyng to gold wyere.”

1577–89. With regard to the fire-brand of Venus and its dangerous effects, see *Roman de la Rose* 3548–50 :

“Ele tint ung brandon flamant
En sa main destre, dont la flame
A eschanffée mainte dame.”

Also *Romannt* 3705 ff. The brand or fire of Venus is frequently mentioned in our poem : 2023, 4117 f., 4285, 4295, 6949 ; “lovys bronde” occurs 5188, “lovys fire” 5466, and 6284 ; in l. 2018 Venus appears with “hir fiery cheyne.” In *Troy-Book* iv, 29 T iv b, this “firy chayne” is given to Cupido. There are many more instances in Lydgate where the brand of Venus or Cupid is mentioned.

T. of G. 436 :

“with my brond I haue him set afire.”

632 f. :

“þe fire

of louis brond is kindled in my brest.”

Compleynt 556 “Cupidis bronde”; *Pilgr.* 8155 “ffyry brond”; *Troy-Book* i, 5 B v “loues bronde.”

C ii b : “Loue hathe hir caught so newly in a traunce
And I marked with his fury bronde.”

C iii :

“the furyous god Cupyde—

Haþ suche a fyre kynled (!) in her syde.”

C iii b : "The fyre that love hath in hir brest enclosed."

IV, 30 S vi : "Cupydes bronde hath hym marked so."

F. of Pr. I, 15 T iv. Cupide causes Narcissus to have his part "of Venus bronde and of her fyry dart." Comp. Schick's notes on l. 436 and 838 f. of the *T. of Gl.* Allegorical expressions of this kind are not only adapted to the passion of love. Comp. *Romaunt* 5706 : "So hote he brennith in the fire—Of coveitise ;" and 5716 : "The fire of gredinesse."

1582. *That fire which is y-callyd greke]* "Greek fire, a combustible composition, the constituents of which are supposed to have been asphalt, niter, and sulphur. It would burn on or under water, and was used with great effect in war by the Greeks of the Eastern Empire who kept its composition secret for several hundred years. Upon the conquest of Constantinople, the secret came into the possession of the Mohammedans to whom it rendered repeated and valuable service." Comp. *Cent. Dict.*

1583. *rage]* So far as I know Chaucer does not use this word as an adj., but it is very frequent in Lydgate. See ll. 4133, 4222, 4365, and 4532 of our poem. Comp. further *Pilgr.* 1657 "floodys raage"; 14757 "rokkys wylde and rage"; *Denyse of a despuysinge* (Add. MS. 29729 fol. 140 b) "a rage fled; " *F. of Pr.* I, 1 A v b :

"thylke beastes that toforne were mylde
After their sining full rage wexe ;"

and again, on the same page, "wethers rage;" I, 2 B i b : "his furious yre so mortall was and rage"; I, 4 B v: "waues rage;" on the same page and I, 18 G i we have again "flondes rage."

1607. *my stile dresse]* Comp. *F. of Pr.*, Prologue A iii b : "J gan my stile dresse;"

I, 6 B vi : "J wil . . . vnto Cadmus forth my stile dresse ;"

I, 8 C iii b : "To whom J must now my stile adresse ;"

Other expressions—

I, 2 B i b : "myne autor transported hath his stile ;"

I, 6 B v : "His stile conueyed . . to ;"

I, 10 D v b : "direct his stile ;" D vi : "turne thy style."

1643 f. Comp. *Martianvs Capella* (ed. F. Eyssenhardt), p. 37: "cui lacteam papillam gaudens dedit nouerea."

"Soft as silke" occurs also in *T. of Glas* 540. Comp. Schick's note. In *F. of Pr.* I 23 G vi we find "lippes soft as silke."

1657. I think we must take *faconde* as an adj., although we read in the original : "dieux de faconde." Comp. Horat. *Od.* I, 10 :

"Mercuri facunde nepos Atlantis
Qui feros cultus hominum recentum
Voce formasti catus."

With Mercury as "god of eloquence" deals Schick's note on l. 132 of the *T. of Gl.*

1657-71. The French for this passage reads, fol. 8 u :

"Cest chilz qui est dieux de faconde
Car sur tous aultrez Jl habonde
En langaige aourne et bel
Et se tuy auient si tres bel
Com ny puet veoir mespresure
Car tous ses mos sont par mesure
Par pois et par nombre ordonne."

Again the influence of Mart. Cap. is clearly visible. That the author of the French poem certainly knew the celebrated book of Mart. Cap. appears later on. On Fol. 44 *a-b* of his work we read :

"Pour ce se dient aucuns saiges
Firent li dieux li mariaiges
Du dieu mercure lautrefie
Et de dame philosophie
Car on ne puet veir ce samble
Deux chosez mieulx seans ensamble
Et cest pour ce que chilz habonde
Dessus tous en belle faconde
Et en biau langaige parfait
Et sapience le parfait."

How much Mart. Cap. was read in the Middle Ages is evident from Schick's note on l. 129-136 of the *T. of Glas*, and from E. Langlois, *Origines et Sources du Roman de la Rose*. See p. 63.

1658. *except* is certainly not to be changed. With our punctuation the lines render the French not at all badly. I can find only one instance where *except* occurs with a similar meaning. *Romance* 4291:

"She was except in hir servyse."

Skeat, *Student's Chancer*, alters *except* into *expert*. "Expert in language" occurs in *F. of Pr.* Prologue A iii: "no man is more expert in language."

1662-66 : Comp. the frequently quoted hexameter :

"Pondere, mensura, numero dens omnia fecit."

1664. *rape = haste, hurry*] Comp. Chaucer, *Wordes unto Adam, his owne Scribege* : "And al is through thy negligence and rape."

Gower, *Conf. Am.* I, p. 296 :

"that sometime in rape
Him may some light word overscipe."

See also *Pdryr.* 13781 :

"For haste nor rape,
Thow shalt not fro my daunger skape."

Troy-Book IV, 29 S ii b :

"no nelygence
Of hasty speche soothly for to rape
Myght make a worde his lyppes to escape."

1665 f. I do not see how else to arrange these lines. Rhyme and sense require the omission of *reserved*.

1677-84. As to the relation of Mercury to Phebus, comp. Mart. Cap. Note especially p. 11, 25 ff: "Haec dicente Mercurio 'quin potius' inquit Virtus 'uterque nestrum Iouem uoce conciliet, nam et hic eius consiliorum conscius et tu praeceptionis arcanus. ille mentem nouit, tu verba componis. Phoebo suenit instanti concedere, tibi pectus [solitus] aperire. aldo quod uos numquam conuenit disparari et licet hic cursor Apollinei plerumque axis celeritate nincatur ac remorata statione consistens capet demum festinata praeuertere, tamen dum consequitur ita libratus antequenit, ut cessim plerumque recursitans gaudeat occupari. una igitur nestrum Iouem pia pignora conuenite."

1699-1708. The textual difficulties disappear by referring to the French which reads (fol. 8a):

“Cest chilz quant Jl a pris en main
 Qui dispose lengien humain
 En tel maniere quil habonde
 En soubtilite si parfonde
 Quil perche la terre *et* les eieulx
 Et y voit telz choses que eieulx
 Qui sa vertu ne sentiroient
 Jamais ne se consentiroient
 Que ne peuist estre seen
 Ainsy sont en terre veu
 Li Philosophie *et* li prophete
 Qui mainte merueille secrete
 Qui excederont par saublance
 Toute lumaine connoissance
 Sceuent *et* voyent elerement
 Ou temps futur meismement.”

1701 ff. Comp. Fulgentius, *Virg. Cont.* (Helm 94, 21): “Mercurius enim Deus ponitur ingeni.”

Ammiani Marcellini, lib. xvi, 5. 5: “occulte Mercurio supplicabat, quem mundi uelociorem sensum esse, motum mentium suscitantem theologicae prodidere doctrinae: atque in tanto rerum defectu explorate rei publicae munera curabat.” Comp. E. A. p. 146 f.

1708. With regard to our conjecture, comp. *Troy-Book* II, 10 E vi:

“And in eche art hadde experyence
 Of thynges futur fully preseyence
 To tell afore what that shall betyde ;”

further, II, 12 F vi b:

. . . “anysed
 To caste afore what that schalbe fall
 And thynges futur aduertynge from a ferre.”

1709-23: The description of the French poem reads as follows (fol. 8 a):

“Chilz dieux qui de nature est telle	Par droite mesure parfaite. Et cest verites que dedens
Estoit de taille aussi moult belle La face or par samblant Jonette	Elle estoit garnie de dens BJaulx <i>et</i> nes et bien arrengies
Sestoit sur toute blance <i>et</i> nette Et pollie et bien ordonnee	On ne les veist pas mengies Ors ne pourris mais blans <i>et</i> gens
Et bien a son droit aournee De membres plaisans et faiitis	Plus que nest yuoires ne argens Le corps auoit gresle et plaisant
De verdz yeulx de long nez traittis De petite bouche bien faite	Non pas mal ostru ne pesant Mais sur tous Jsnel et legier.”

I should like to call attention to the conventional character of traits like these: “verdz yeulx,” “long nez traittis,” “petite bouche bien faite.” Comp. *De Venus la Deesse d’Amor* (ed. W. Foerster), st. 156 ff., where the lover describes his lady in the following manner:

“Les ex uairs et rians, lone et traitis le nes.
 . . .
 La boeete a nermeille, le menton forceles,
 Les dens blans con argens, menus et entasses,
 Le front blanc et poli con ynoires planes,
 Et tos ses autres membres sont a compas oures.”

Note also the portrait of Chaucer’s Prioresse, *Prologue* 118 ff., especially 152-53:

“Hir nose tretys; hir eyen greye as glas;
 Hir mouth ful smal.”

The *verdz yeulx* of French authors are in English translations usually changed into *yen greye*. Comp. *Romannt* 822, where it is said of Deduit:

“With metely mouth and yēn greye;
 His nose by mesure wrought ful right.”

The original version of these lines runs thus (833-34) :

"Les yex ot vairs, la bouche gente,
Et le nez fait par grand entente."

Gower, *Conf. Am.* ii, p. 210, mentions "eyen grey" as one of those qualities which increase a woman's charms.

1724-33. Comp. Albr. l. c. vi: "De albis vero nigra, et de nigris alba faciebat, quod ostenditur per ejus pileum semialbum et semiinigrum"; further, Ovid, *Met.* xi, 314 f.:

"Qui facere adsuerat, patriae non degener artis,
Candida de nigris, et de candardibus atra."

1735-54. With regard to the *yerde* of Mereury, see Albr. l. c. vi: "in manu autem sua laeva virginam tenebat, quae virtutem habebat soporiferam"; Virg. *Aeneid*, iv, 242 ff.:

"Tunc virginam capit : hae animas ille evoeat Oreo
Pallentes ; alias sub Tartara tristia mittit :
Dat somnos adimitque, et lumina morte resignat."

The *yerde* of *Moyses* is also referred to in other writings of Lydgate. Comp. *Pilgr.* 1656 ff.:

"with hys verdé, thys was he
That passéd the floodys raage,
And made hem haue good passage."

Again, 3576 ff. and 3908. Mereury's "slepy yerde" is also mentioned in Chaucer, *Knights Tale* 529: "His slepy yerde he (viz. the messenger of the gods appearing before Arcite) bar uprighte."

1746. Comp. *F. of Pr.* I, 12:

"to hell they descend
Duke Pirithous and worthy Theseus
Mangre the daunger of eruel Cerberus."

1760 ff. Comp. Albr. l. c. vi: "Fistulamque de calamo factam Syringe ad os suum ponebat, dextra sonans."

I. 1765. *sugred* is one of the favourite adjectives of Lydgate, see l. 5213, 6398, 6415 of our poem; comp. further *Secres* 220: "his sugryd Enspyred Elloquence"; 376: "Tullius sugryd Elloquence"; 1309: "sugryd mellodyc." *Amor vincit omnia* (Addit. MS. 29729), st. 5, 3: "Homerus with his sugeryd mouthe." *Troy-Book*, Prol. 56 f., where we read of Calliope :

"that with thyne hony swete
Sugryst tunges of rethoricyens."

277-78: "sugred wordes": *Pilgr.* 14287: "sugryd galle": *Chorde and Bird* (Halliwell, p. 182): "the soote sugred armonye": *Play before Eestyld* (Add. MS. 29729, fol. 133): "that sugred bawine awreat": *F. of Pr.* Prol. A iii b: "sugred aureat licour" (viz. of the Muses), I. 8 D i:

"fames trumpe blew his name vp loude
with sugred sownes semyng wonder sote."

I. 14 F i b: "flattery and sugred faire langages"; I. 15 F v: "sote sugred armonie."

1770-79. Comp. the detailed description in l. 3620-67. These lines and the marginal note refer to Isidor, *Etym.* XI, 3. 30-31 (Migne, *Patr. Lat.* 82): "Sirenas tres fingunt fuisse ex parte virgines, ex parte volucres, habentes alas, et unguis; quarum una voce, altera tibiis, tertia lyra canebat. Quae illectos navigantes suo cantu in naufragia trahiebant." Nearly the same description, and in its wording even more recalling the lines of Lydgate, is found in *Brunetto Latini* I, 5, chap. cxxxvii. See further the

Bestiaire of Pierre le Picard (13) who, like Brunetto, follows Isidor's *Etym.* Allusions to the song of the Sirens are very frequent in Lydgate and contemporary writers. See l. 4098, 5257 and 6732 ff. of our poem; *Pilgr.* 14689 ff.; *Nonne Preestes Tide* 449-52; Hoccleve, *Male Regle* 233-258. On the Sirens in the works of Early Christian art see Piper, *Myth. d. christl. Kunst*, p. 377 f.

1780-96. The story of Io is told in Ovid, *Metam.* 1, 588 ff. Comp. also Apollod. *Biblioth.* II, i. 3. Lydgate's lines remind me of the *R. de la R.* 14983-96. Comp. also Gower, *Conf. Am.* II, p. 113 f., and E. A fol. 40 b-41. Argus is referred to once more in the *R. de la R.* 13378-84.

1788. *Ther was as tho noon' other grace]* Comp. *F. of Pr.* I, 8 C iii: "there was none other spare"; I, 9 D iii: "there was none help nor other remedye"; "there was none other grace"; the latter phrase occurs also I, 20 G iv b; I, 21 G v b, and I, 23 G vi: "but of vs tweyn there is none other grace sauе onely death." *Troy-Book* IV, 30 S. vi:

"hym thought he must nedes deye
But if that he founde in hir some grace
There was no geyne."

1797 ff. Comp. Albr. I. c. vi: "[Tenebat] et gladium curvum, quem Harpen homo vocabat."

1816 ff. Comp. Albr. I. c. vi: "Erat ipsius signum homo unus, qui in capite & in talis alas habebat."

1847. Expressions of this kind are very frequent in the *Troy-Book*. See I, 8 E i: "Began to lande in all the haste they myghte."

E i b: "in all the haste we may
Let vs set on."

11, 13 H iv: "in all the hast they may
They cast anker."

H v: "To the temple anone he hath hym hyed
Full thryftely in all the haste he myght."

H v b: "To his shyppes he helde the right way
And than anone in all the haste he may."

II, 14 I i b: "Kynge Pryamus alyghte
And anone as faste as euer he myghte."

IV, 30 S iv b: "every maner man
Gan arme hym in all the haste they can."

S v b: "forth he went in all the haste he may." For other instances see *F. of Pr.* I, 9 D ii: "This yong childe . . . shalbe delinuered in all the hast he may"; I, 14 F ii b: "Hercules . . . gan to espye in all the hast he may."

Assembly of Gods 958 f.:

"I commaunde yow all without delay
Toward felde drawe, in all the haste ye may."

Gower, *Conf. Am.* III, p. 58:

"And he with all the hast he might
A spere caught."

p. 255: "With all the haste that they might,
They riden to the siege ayein."

1910. *mortal*] = deadly, destructive to life, fatal, causing death, occurs frequently in our text. Comp. l. 2465, 3134, 3406, 3418, 3737, 4013, 4260. The word occurs very often with the same meaning in other works of Lydgate. From the *Pilgr.* I have collected the following instances: 9056 "mortall ffo," 10242 "mortal ennemy," 10525 "mortal stryff," 13679

"mortal ffer," 13959 "mortal lawe," 12485 f. "dedly synne . . The wych
reallyd ys 'mortal.'" In *F. of Pr.* the examples are far too numerous to
be enumerated here, comp. only 17 B vi "his mortal distres," C i b "all his
mortall peynes," "the furious mortall heauinesse," I, 8 C iii "the mortal
vengeaunce," C iv "his mortal fone." In the *Play before Eestfeld*, st. 3
(Add. MS. 29729, fol. 134 b) "mortal" is used in contrast to "heuenly":
"gyffites that be both heuenly and mortale"; in *Pilgr.* 9306 it has a similar
signification: "this mortal lyff," also in *F. of Pr.* I, 1 A vi b: "this mortall
life." In *Pilgr.* 14847 the word seems simply to mean *great, violent,*
"mortal rage"; also in *F. of Pr.* I, 1 A v b: "manye mortall strife of hote
and colde." Characteristic of Lydgate's tendency to tautologize are such
phrases as "deadly mortall Payne" (*F. of Pr.* I, 1 A iv b), "dedly mortall
wo" (*Pilgr.* 12157).

1926. Comp. Chaucer, *Knights Tale* 519 "turned was al up-so-
doun"; Gower, *Conf. Am.* I, p. 282: "All up so down my joie it
easteth"; II, p. 20: "all the world torne up so down"; III, p. 189: "It
maketh a lond torne up so down"; Hoccleve, *R. of Pr.* 5087: "pryne
galle all turnyth vp-so-doun." From Lydgate's works comp. *Pilgr.* 17388:
"tourne al vp-so-doun"; further *F. of Pr.* I, 8 C iii:

". . . if it wer by incantacion
which so wel could turne vp so down
Sundry thinges of loue and of hatred;"

1, 23 G vi: "losse & fortune hath turned vpso doun our grace."

1934. Comp. the portrait of Envy given in the *Romanint* 247-300.

1946. *to bere the belle*] to be the first or leader, in allusion either to
the bell which was the prize at a horse-race, or to the leading horse of a
team or drove, that wears a bell. Comp. *Cent. Dict.* The expression
occurs *Troy-Book*, II, 3 B i b: "For of connynge he myght bere the bell."
Chaucer, *Troilus*, III, 198:

"lat see which of yow shal bere the belle
To speke of love a-right."

In *Secrees* we have the phrase "to bear away the flour": see 224: "of
Tullins gardyn he bar away the flour"; 1176: "Clergye beryth a-wey
the flour"; also in *F. of Pr.* I, 15 F v: "for he (viz. Adones) of fayrenes
bare away the flour." Gower prefers the expression "to bear the prize."
See *Conf. Am.* I, p. 135: "my lady berth the prise," and III, 298 f.:

"he all other men surmounteth
And bare the prise above hem alle."

Comp. also *F. of Pr.* I, 14, E vi:

"she in hir auice

Of this victory should beare away þe prycce."

And F i b: "he bare away the prysse."

1950. *to holde chaunparty*] This expression is very frequent in Lyd-
gate, as Schick has already pointed out. See note on I, 1164 of the
T. of Gl. I may be allowed to adduce the following instances from the
first book of the *F. of Pr.*

B iii: "and let your power proudly vnderfong
your self with pryd, for to magnifye
against the heauen to holden champartie."

C ii: "Hector . . againe al tilles holdeth champartie."

D i: "Where god aboue holdeth champartee
there mai ayeinst him be made no defence."

1953 f. Comp. *Troy-Book* II, 12 F vi b:

" For he desyreth of knyghtly hye prudence
 To stynte werre and to norysshe pes
 For he is nouther rakes nor rekles."

F. of Pr. 1, 9 D iv b: "to stint warre, and to cherish peas."

2071 ff. With the marginal note may be compared Fulgentius, *Mythol.* II, i, and Vincent de Beauvais, *Spec. Doctr.* V, cap. 34.

2232. *dalyaunce*] The word means here as well as in ll. 6576 and 7024 merely conversation. See *F. of Pr.* I, 18 G i b, where it is said of Zeno-crates that "he was solayne of his daliaunce." Comp. the notes of Schick on l. 291 of the *T. of Gl.* and of Triggs on l. 1509 of the *A. of G.*

There are instances in which the word has a wider signification: *Courtenance de table* (Add. MS. 5467, fol. 67 b): "All honest myrthe latte be thy daliaunce."

2256. Comp. *F. of Pr.* I, 14 E vi b: "Althea gan sore muse and heng in abalaunce"; also 1, 8 D i b:

" Al earthly blisse dependeth in a were
 in a balauance vneuenly hanging."

I. 5 C iii b: "And thus she stode in Jupardye
 Of loue and shame in maner of a trame
 Un-euenly hanged in balauance."

2316. See also l. 2983. I refer the reader to Schick's note on l. 1026 of the *T. of Gl.* How often Lydgate recurs to such expressions, is evident from the following list containing the instances I have collected from the *Pylgr.* L. 997: "yt shal ynowh suffise"; 2146, "Wych ouhte ynowgh to yow suffyse"; 3009, "Yt ouhte ynowh to the suffyse"; 3378, "Yt outhe ynowgh to yow suffyse—The party that ye han ytake"; 4190, "yt doth nat ynowgh suffyse"; 5178, "A lytel dyde ynowh suffyse"; 5200, "so lytel quantyte . . . Myghte of resoun ynowh suffyse"; 6903, "Wych doth nat ynowh suffyse"; 7246, "To me yt doth ynowh suffyse." See further 8985, 10741, 11023, 11784, 12920, 13438, etc. In some cases the pleonasm is already contained in the original: l. 3378 f. reads in the French: "Souffire vous dëüst assez—La partie que vous avez." I think it will not be out of place here to add a list of other pleonastic expressions found in Lydgate's works—*Pylgr.* 3931: "The comoun good in general"; 4990, "bothë tweynë be mortal";—The Ton, the tother, in certeyne—They be but wermës bothë tweyne": 5255, "The trouthë trewly to conceyve"; 5279, "verrayly in dede"; 5316, "ffor profyt off thyn ownë speed"; 5724, "He that was wysest in bataylle. Off wysdai & dyscrecyoun"; 6208 and 6265, "bothë tweyne"; 15969, "bothë two yffere"; 9125, 9938 and 13470, "to-gydre yffere"; 11603, "thys ylkë samë weye"; 12007, "the sylue samë place"; 15184, "the sylue sunë Tre"; 14953, "Round abonten envyrroun"; 19986, "allone, al sool"; 17770, "worth off valu"; 20447, "Aft folkys ha suffysaunce, Plente ynough." Under the same heading come such expressions as "to neghen nere," "aprochen nere," "aprochen & neghen ner," "avale a-doun," "dedly mortal." From the first book of the *F. of Pr.* I adduce the following instances: 7 C i, "verily in dede"; 8 C ii, "both twaine"; C iii b, "Sonne by discent of Jupiter," "He and his wife compelled both two"; 10 D vi b, "There is no damage in comparison, that may be likened by no resemblance"; 11 E ii, "This tragedie sheweth a figure,—a maner of ymage, and also likenes."

2390-2397. Middle-English poets often try to render descriptions of merry-makings more graphic by a detailed list of the performers and the instruments used. Cp. here l. 5571-5592 of our poem, also Chaucer, *Hous of Fame* 214-26, *Roman de la Rose* 763 ff. A similar enumeration occurs

in the *Spryng of Love Degre* 1069 ff. (Joseph Ritson, *Ancient Engleish Metrical Romances*, III, p. 189-190):

"There was myrth and melody
With harpe, getron and sauntry,
With rote, ribible, and clokarde,
With pypes, organs and bumbarde.
With other mynstrilles them
amonge,
With sytolphe and with sauntry
songe."

Comp. also the following lines from *Sir Degreancant* (Halliwell, *The Thornton Romances*, p. 178):

"He was ffayre mane and ffree,
And gretlech yaff hym to gle.
To harp and to sautré,
And geterne fful gay ;

With fydlle, recordre, and doweemere,
With trompette, and with claryon
clere,
With dulect pipes of many cordes,
In chambre revelyng all the lordes,
Unto morne that it was daye."

From the *Pilgrymage* I may be allowed to quote the following passages:

Youthe answers to the pilgrim, 1179:

"I wyl be ffethryd, & ga ffle,
And among, go sportē me ;
Pleye at the cloos, among, I shal,
And somwhyle Rennyn at the bal
Wyth a Staff mad lyk an hook ;
And I wyl han a kampyng crook ;
Ffor I desyre, in my depos,
ffor to han noon other croos.
And among, I wyl nat spare
To hunte ffor hert, ffor buk & hare ;
Somtyme flysshe & eache
fowlis,
And sonytyme pleyen at the
bowlys ;
Among, shetyn at bessellys,
The damysele says, 11604 ff. :

"Gladly ffolkys I conveye,
Swych as louē paramours,
To ward the voode, to gadre
flours,
Soote rosys & vyalettys,
Ther-off to make hem chapelettys
And other flourys to her plesaunce
And in thys weye I teche hem
danne ;
And also, ffor ther lady sake,
Endyte lettrys, & songys make
Vp-on the gladē somerys dayes.
Balladys, Roundlays, vyrelays,

The fox flatters the raven, 14263 ff. :

"ffor trewly, as I kan dyseerne,
Ther ys harpe nor gyterne,
Symphonye nouther crowde,
Whan ye lyst to syngē lowde,

Well to play in a rote,
Of lewtyng, well y wote,
And syngyng many suet not,
He bare the pryes aey."

And affter pleyn at the merellys,
Now at the dees, in my yong age,
Bothe at hassard & passage ;
Now at the ches, now at the tablys,
Rede no storyes but on ffablys,
On thyng that ys nat worth a lek :
Pleye at the keylēs & the quek ;
Somwhyle my wyttys I applye
To herē song & menstralcye,
And pleye on dyners Instrumentys :
And the ffyn of myn entent ys
To folwe the best off my corāge,
And to spendē my yonge age
In merthe only, & in solāce,
ffolwe my lustys in ech plāce."

I teche hem ek, (lyk ther ententys.)
To pleye on sondry Instrumentys,
On harpe, lut, & on gyterne,
And to revelle at tavērne,
Wyth al merthe & mellodye,
On rebube and on symphonye :
To spendē al the day in ffablys,
Pley at the ches, pley at the tablys,
At treygobet & tregetrye,
In karyng & in Iogolory :
And to al swych maner play,
Thys the verray ryghtē way."

Ys to me so gracyous,
So swete nor melodius
As ys your song with notys clere."

Pride observes in her speech, 14301 ff.

“Thys belwes ek (yt ys no drede) Thys ffontys ek, with sotyl musys,
Causeth (who-so taketh hede) And thys shallys loundē crye.”
Bombardys and cornemusys,

I. 2408. Comp. what Lydgate says on the invention of the game in
the *Troy-Book* II, 11 F ii f.:

“of the chesse the playe moste gloryous
Which is so sotyll and so meruaylous
That it were harde the mater to discryne
For though a man studyed all his lyue
He shall ay fynde dyverse fantasyes
Of wardes makynge and newe Jupartyes
There is there in so great a dyuersyte
And it was firste founde in this cyte
Durynge the sege lyke as sayth Guydo
But Jacobus de vitriaco
Is contrarye of oppynyon
For lyke as he maketh mencion
And affermeth fully in his aduyse
How Philometer a philosopher wyse
Unto a kynge to stynte his crueltee
Fonde firste this play and made it in Caldee.”

In Caxton's *Game and Playe of the Chesse* (ed. William E. A. Axon) we read p. 11: “Thys playe fonde a phylosopher of Thoryent whiche was named in Caldee Exerses or in greke philometor.”

Comp. farther, *Roman de la Rose*, I. 6975-6982 :

“Athalus,
Qui des echez controva l'us,
Quant il traitoit d'arismétique ;
Et verras en Polieratique
Qu'il s'enflechi de la matire
Et des nombres devoit escrire
Où ce biau geu jolis trova,
Que par demonstrance prova.”

See also the note of Marteau (II, p. 417), from which I may be allowed to quote the following interesting remarks : “... d'autres attribuent cette invention à Palamède, pendant le siège de Troie. On en fait aussi honneur à un certain Diomède, qui vivoit dn temps d'Alexandre. Frère Jean de Vignay, dans son *Traité de la moralité de l'échiquier*, dit que le jeu des échees fut inventé par un roi de Babylone, et que depuis, ce jeu fut porté en Grèce, ainsi que Diomède le Grec en fait fôi dans ses livres anciens. Jérôme Vida, dans son poème sur les échees, a feint que l'Océan, qui avoit joué de tout temps sous l'onde avec les Nymphes marines, apprit ce jeu aux Dieux célestes qui assistèrent aux noces de la Terre, et que dans la suite Jupiter ayant débauché Seacchide, nymphe d'Italie, il lui enseigna ce jeu pour prix des faveurs qu'elle lui avoit accordées ; et qu'enfin cette fille, qui lui donna son nom, l'apprit aux hommes. Sarrazin, dans sa curieuse dissertation sur ce jeu, croit que les Indiens l'apprirent aux Persans, ceux-ci aux Mahométans, et que ce fut par le moyen de ces derniers que ce jeu passa en Europe.”

2459 ff. *Phoebus and Daphne*] The story is found in Ovid, *Met.* I, 452 ff. and Hyg. *Fab.* 203. Comp. Chaucer's *Troilus* III, 726-28; *Knights Tale* 1204-6; *Conf. Am.* I, 336; *T. of Gl.* 112-16; see Schick's note.

2459-60. marginal note. Comp. *Virg. Eclog.* x, 69 : "Omnia vincit amor."

2460. *attamen*] O.E. *ateman* = subdue. A totally different word is *attamen*, from O.Fr. *atamer* = pierce, try, begin. We find it in Chaucer, *Nonne Preestes Tale*, Prol. 52 : "And right anon his tale he has attamed"; also in Lydgate, *F. of Pr.* I, 14 F. i: "Hercules.. high emprises proudly dyd attame"; I, 15 F. iv b: "thus in her writing to hym she dyd attame." Hoeceleve, *R. of Pr.* 2795 :

"Hein deyneth naght an accioun attame
At comun lawē."

2508. *Loce and Deduit duelle y-fere]* Why and in how far Amours and Delectacion must go together is pointed out in *E. A.* fol. 29 a and b.

2535 f. Comp. *Pilgr.* 11758 :

"And lynē ryht vn-to the gaate
The weye I held."

In l. 11751, I think, we have also to read *lyne ryght* :

"by the samē gatē go
Wher as she stodē, lynē ryght."

Troy-Book I, 6 D iii b :

"And lyne ryght a-gayne the wromes hede
They holde it."

2558-2592. The pleasures in the garden of Deduit are described in a similar way in *De Vénus*, st. 221 ff. Comp. especially st. 242.

2568-92. The allusion to the portraits on the wall is Lydgate's work. The original reads—(Fol. 11 b) :

"Plus ne ten diray mais tu verras	Et com y vit Ioyeusement.
Bien que cest quant tu y venras	Et Il ne veult viure aultrement
En ee delittable vergiez	Briefment Il na cure de vie
Se seult esbattro et herbergier	On Il ait orgueil ne envie
Amours plus voulentierz quailleurz	Ne nulleangoisseuse tristresse
Car ee li samble li meilleurs	Il ne veult que droite leesse
De tous les lieux on Il sembat	Et Ieux et Ioye et amour toute."
. Pour ce quadiez on si esbat	

2636. further, O.E. *fyrðrian*, *fyrðran* = help, assist, promote, advance, is used frequently in Lydgate. Comp. *Pilgr.* 8122 : "yt sholde hem furthere neueradel."

29869 f. : "Wyeh to me was no forthryng,
But perturbaunce."

29913 f. : "helpe hym that he myghtē spede,
To ferthre hym in hys gret nede."

F. of Pr. I, 8 C iv b. :

"J bring a great witness,
My feathers head, and his deadly visage
Ayeinst nature to forthern your vyage."

And, a little later, "forthering . . of your ryght." Also in Chaucer and his followers the word is frequent. Comp. *Romanet* 3504. *Parl. of Foul.* 384, *Troilus* I, 1707, *Legend*, Prol. A 484, 1477, 1618; Gower, *Conf. Am.* III, p. 185, 7; p. 188, 13.

2766. *tapite*] The word is not frequent. Comp. Fab. *Ducor. Mercat.* 194 : "Her ioiful somer is tapited al in greene." *Book of the Duch.* 258 ff. :

"and al his halles
I wol do peyne with pure golde,
And tapite hem ful many folde
Of oo sute."

Of more frequent occurrence is the subst. *tūpit*. Comp. *F. of Pr.* I, 1 A iv b.: "For god and kind with freshnes of colours—and with their tapites, & motles of gladnes—had mad þe place abundant in swetenes."

2788 ff. marginal note. The reference to Pliny proves correct. See *Nat. Hist.* xii, 17-19. From Pliny we learn also why Diana is placed under an ebony tree. Comp. *Nat. Hist.* xvi, 214, where we read that the statue of the goddess at Ephesus was made of ebony. There is no mention of the Queen of Saba presenting King Solomon with the gift of ebony. In I. *Reg.* x. 11 ff. only "ligna thyina" occurs. Perhaps *E:ch.* xxvii. 15 suggested the comment which the annotator gave: "Filii Dedan . . dentens eburneos et ebeninos commutaverunt in pretio tuo." Dedan (Dadan) and Saba are frequently spoken of together. Comp. Wetzer and Welte, *Kirchenlexikon*.

3081. For similar expressions see *Pilgr.* 9573: "as blynd as ys a ston"; 9834, "blynd as a ston."

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| 9697 f.: | "Seyng eler he shold ha noon,
Na mor than hath the coldē ston." |
| 13902 f.: | "ffor they be dowmb in their spekyng,
As an ymage wrount off Tre or stoñ." |
| 20921 : | "as dowmb as stok or ston." |
| 20927 : | "ffor he ys ded, as ston or tre." |
| <i>T. of Gl.</i> 689: | "dovmb stil as eni stone" (comp. Schick's note). |
| 1184: | "dovmb as eny stoñ." |

Hoccleve, too, has such phrases: *Reg. of Prince.* 1496, "dombe as ston."

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| 1804: | "Myn hert is also deed as is a stoon." |
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3186. *to stonde in grace*] Comp. I. 1367. Also in other works of Lydgate. *F. of Pr.* I, 8 Cv b.:

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| | "Which was his wife <i>and</i> stode wel in his grace." |
| I, 15 F iv: | "He was enamored with the semelines
and desyrous therof to stonde in grace." |
| | "no woman so fresh ne faire of facee
that able were to stonden in his grace." |

Chaneer uses the expression in *Prologue* 88, where we read of the squyer that he had borne him wel "in hope to stonden in his lady gracie."

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| <i>Troilus</i> ii, 714: | "Now were I wys, me hate to purchaee,
With-outen nede, ther I may stonde in grace." |
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| III, 472: | "So wel his werk and wordes he bisette.
That he so ful stood in his lady grace." |
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See further iv, 10; iv, 1393 and Legend 1014.

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| In Hoccleve, <i>R. of Pr.</i> 1833 we read: | "If þat þou stonde in his benevolence." |
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3217. One of the stock phrases of Chaneerian literature. I confine myself to giving some instances which I have collected from Gower's *Conf. Am.* See I, p. 234:

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| "Who so therof be lefe or loth
With Deianire forth he goth ;" | |
| II, p. 24: | "for no thing that slouthie voucheth
I may foryete her lefe ne loth." |
| p. 27: | "were hem leef or were hem lothe
To ship he goth." |

p. 65: “be him leef or loth
To Troie with hem foþ he goþ.”

p. 153: “be hem lef or be hem loþ
They suffre.”

Comp. also II, p. 384, 5; III, p. 50, 25, and p. 180, 9.

3255. *dancē on hir rymg*] follow her desire or instigation. A similar expression is “to go on somebody’s dance,” comp. *Pilgr.* 17882:

“with this hand, I can adaunce
Alle thys trwauntyς everychon
Wych that on my dauncē gon.”

3259 ff. *Europa*] Ovid, to whom Lydgate refers, tells the story, *Met.* ii, 836 ff. It is repeatedly touched upon in Lydgate’s writings; see Schick’s note on ll. 117–20 of the *T. of Gl.* Comp. also Chaucer, *Legend,* Prologue 113; *Troilus,* iii, 722 f. The author of the *É. A.* touches once more upon the story on fol. 42. With the first marginal note may be compared Isidor, *Etym.* xiv, 4, 1:

“Europa Agenoris regis Libyae filia fuit quam Jovis ab Africa raptam Cretam advexit.”

3261–4. *Danae*] Lydgate’s original, later on, gives a detailed account of the story. See *É. A.* fol. 42 b. The classical sources are Ovid, *Met.* iv, 608 ff.; Hyg., *Fab.* 63; Hor., *Carm.* iii, 16, 1 ff.; Apollod., *Biblioth.* ii, 4.

3363–69. The sweetness of false delight ending in bitterness is a favourite theme of Lydgate and contemporaneous writers. Comp. the similar passage later on, 4015–4061, especially 4038–40. See further *Romant* 3229 f. and 3279–86; Hoeclere, *R. of Pr.* 721, 1299. In this connection might be mentioned those expressions which speak of “suger hiding galle, poysoun and tresoun,” or of “gladnes medled with greuaunce.” See *Troy-Book*, Prologue A ii b:

“With sugred wordes vnder hony soote
His galle is hyd lowe by the roote.”

I, 5 C iii b: [Fortune] “can vndre sugre shrowde hir poysoun.”

Pilgr. 14286 ff.: “the blast of flaterye
The wych, with hys sugryd galle,
Eueri vertu doþ appalle.”

14704 f.: “In tast lyk sugre: but the galle—Ys hyd” (viz. flattery). *Chorle and Bird*, Halliwell, p. 186:

“sugre strowed that hydethe fals poysoun.”

Secrees 677: “Ther sugre is soote ther galle doþ no good” (viz. of flatterers).

880: “Wheer double menyng hath ony existence
Ther growith frawde And covert fals poysoun
And sugryd galle honedyd with Collusyoun.”

889: “[flatterers] Be outward sugryd And galle in existence.”

F. of P. I, 7 C i b: “All worldly gladnes is medled with greuaunce”; “His littel sugre tempred with much gall”; I, 8 C ii: “All worldly blisse is meint with bitterness”; C iii b: “Thus aye is sorowe medled with gladness.” I, 10 D vi b:

“Though þe roses at midsomer be ful sote
yet vnderneath is hid a full sharpe spine;
some fresh floures haue a full bitter rote
and lothsom gal can suger eke vndermine.”

I, 12 E iii: “ay her (viz. Fortune) gladnes is meint with some enuy.”

I. 13 E v b : " though a tale hane a fayre visage,
It may include ful great decepcion,
Hid vnder suger, gall and fell poyson."

Gower, *Conf. Am.* iii, p. 281 :

" all such such time of love is lorc,
And lich unto the bitter swete,
For though it thenke a man first swete,
He shall well felen ate laste,
That it is soure and may nought laste,
For as a morsel envenimed,
So hath such love his lust mistimed."

3370. Comp. the description of Chymere in Isidor, *Etym.* xi, 3, 36 : " Fingunt et Chimaeram triformem bestiam : ore leonem, postremis partibus draconem, media capream." Another description of the fabulous beast is found in *F. of Pr.* I, 1 A vi b :

" the beast monstrous and sauage,
which called is the chymere of lieye :
specially when he is in his rage,
which monstre had to his auantage. [!]
head of a Lyon as bokes determine
wombe of a Gote and tayle serpentine."

As to the quotation of the marginal note see *Epistola Valerii ad Rufinum* (Hieronymi operum Mantissa, ed. Vallarsi, xi, col. 240 ff.), cap. 2 : " Chimaeram nescis esse miser quod petis : vel scire devoves, quod triforme monstrum illud insignis venustetur facie leonis, olentis maculetur ventre capri, anguis insidietur cauda virulentae." How well this letter was known by Chaucer is pointed out by Koeppl in *Anglia* XIII, p. 181 ff.

3378. *Ranamysh turaged as a goof*] Comp. Isidor, *Etym.* xii, 1 14 : " Hiricus, lascivum animal, et petulcum, et fervens semper ad coitum, cuius oculi ob libidinem in transversum aspicunt, unde et nomen traxit. Nam hirqui sunt oculorum anguli secundum Suetonium. cuius natura adeo calidissima est, ut adamantem lapidem, quem nec ignis, nec ferri domare valet materia, solus hujus crux dissolvat." Comp. note on l. 6842.

3387f. *Venus is seyde of venym*] Comp. 4581 : "Venus ys sayde of venquysshing." See further *Pilgr.* 8150 : "Venus ys sayd off venerye"; Fulg. *Mythol.* ii, 4 : "Venerem dici volueret, aut secundum Epicureos bonam rem, aut secundum Stoicos vanam rem."

3396 ff. *The tavern of Venus*] It is the same fiction that we have in the beginning of our poem with regard to Fortune. I refer once more to *Secrees* 249, where we hear of "the licour of Cytheroes tonne." Comp. note on l. 47 ff.

3398. *ypocras*] O.F. ipocras : a kind of cordial, once a favourite beverage. For its preparation see Halliwell, *Minor Poems* 216 : " of win and spices is maad good ipocras." The drink is also mentioned *Pilgr.* 12830, *Troy-Book*, ii, 58. In *Chaucer* the word occurs, *Phisic. Tale* 306. *Pymet* is wine with a mixture of spice or honey. Comp. Gower, *Conf. Am.* iii, p. 8 : "never piment ne vernage—Was half so swete"; Chaucer, *Mill. Tale* 192.

I. 3414. *tryacle*] O.F. *tryacle* : a mediaeval compound of various ingredients formerly believed to be capable of curing or preventing the effects of poison. With regard to the history of the word see Morley, *Lib. of Engl. Lit.* p. 21. Its original meaning is preserved in the following instances : *Pilgr.* 7719, "No tryacle may the venym sauе" (viz. of "A Tongē venomous"); and again 15337 f. :

"I tourne ek by collusion
Tryacle to venym and poysoun."

Esop, iv, 148:

"Ageyne verray poyson ordeyned is triacle."

Roman de la Rose, 13048 ff.:

"Car il ne resuscitera,
Se déables n'i font miracles,
Ou par venins ou par triacles."

Frequently the word adopts a more general meaning. See *Assembly of Gods*, x, 12:

"To rownewith a pylow mesemyd best tryacle." (Comp. Triggs's note.)

Pilgr. 67f.: "A-geyne whas strokë, helpeth no medycyne,
Salue, tryacle, but grace only dyvyne."

Fab. Duor. Mercat. 446:

"His freend to hym abrochyd hath the tonne
Of frendly triacle."

How the plage was sesyed in rome, st. 6, 1 (Add. MS. 29729):

"Not golde potable nor pured quintessense
not Rewe barbaryn nor Alpharike Triacle
surmownte the power of myghty pestilence."

Ordenaunce of a presesyon, st. 14, 5 (Add. MS. 29729):

"goostly tryacle and owr lyves boote—
ageynst the sorowes of worldely pestelence."

See also Chaucer B, 479 and C, 314. In *Piers Plowman* 11, 146, Love is called "a triacle of heven." *De Triacle et de Venin* is the title of an interesting poem in A. Jubinal, *Nouveau Recueil de Contes, Dits, Fabliaux*, I, p. 360 ff.

3416. See also l. 3454-58. Comp. *Pilgr.* 8158 ff.:

"in thys bataylle
Ther geyneth power noon, nor myht,
Nor other rescus but the flyght,
ffor flyht ys only best diffience;
And fför to makē résistance
A-geyn hyr dredful mortal werre,
The flyht with hyre ys best a-férré."

And again 8175-8193. In *Romaunt*, 4777-81, we read:

"But if thou wolt wel Love eschewe,
For to escape out of his mewe,
And make al hool thy sorwe to slake,
Nobettir counsel mayst thou take,
Than thinke to flee."

Not on l. 3489 may also be consulted.

3418-20. Comp. *Romaunt* 3229 f.:

"Hir aqueyntaunce is perilous,
First softe, and aftir[ward] noyous."

3421-31. The transformation is told in Ovid, *Metam.* xiv, 154 ff. Comp. Hyg., *Fab.* 125, 156, 199. The drink of Circe is again mentioned in l. 4093-4101. Allusions to this antique sorceress are numerous in Chaucer, Gower, and other works of Lydgate.

3489-94. Comp. *Romaunt* 4677-79, where Raisoun says of the God of Love:

" For if thou knewe him, out of doubt,
Lightly thou shulde escapan out
Of the prisoun that marreth theo."²

3502-5. Comp. *Romanant* 4643 ff.:

" Thou felle in mischeef thilke day,
Whan thou didest, the sothe to say,
Obeysaunce and eek homage."

3521 ff. There are two other accounts of Jason's story in Lydgate's works: *Troy-Book* i, 5-7, and *F. of Pr.* i, 8. Comp. Schick's note on l. 62 of the *T. of Gl.* The verses of the *Troy-Book* often remind us of our poem. Comp., for instance, the following lines:

(A. v): " And who that wolde to encrease his glorie
This Ram of golde wynne by the victorie,
First he muste of verry force and myght
Vnto oultrace with this bullys fyght
And them venguysche alderfirste of all
And make them humble as any oxe in stall
And to the yok and do them ere the londe."

In the *R. de la R.* the story is told l. 9843 ff. and 13827-13860. Comp. also Chancer, *Legend* 1580 ff. and Gower, *Conf. Am.* ii, 236 ff. In the *E. A.* fol. 39, the story is referred to once more.

3525. Comp. *F. of Pr.* I, 8 C ii: " Out of Colchos when they gan remewe?" *Troy-Book*, II, 11 F i: " by perce whan he went."

3528. Comp. *F. of Pr.* I, 8 C ii: " The ram which bare þe fleese of gold."

3595. The French text is here much shorter and simpler. It reads (Fol. 15 a):

" Car cil qui sont layens happe
Il sont assez mieulx attrappe
Que nest en enfer tantalus
Cest la maison de dedalus
Qui si soubtilment fu tissue
Que nulz ne puet trouuer lissue."³

The house of Dedalus is mentioned once more in the French original; see l. 77 of Körting's text. Chancer, too, has allusions to this miraculous house: *Legend* 2012 ff.; *Boetius* III, pr. 12, 165; and *Hous of Fame* 1320 ff.:

" An hous, that *domus Dedali*,
That *Laborintus* cleped is,
Nas maad so wonderliche, y-wis,
Ne half so queynteliche y-wrought."

Comp. also Skeat's note on this passage and Schick's note on l. 84 of the *T. of Gl.* I think the *R. de la R.*, which frequently touches upon the story of Jason, must again be held responsible for such allusions. Of course many classical authors also tell the story. Comp. Virgil v, 588; Ovid, *Met.* viii, 158; Deodor. I, 61. 97: iv, 77. I am unable to explain what *clewly* means. Are we, perhaps, to read *clew-thyng* or simply *clew*? Comp. *F. of Pr.* i, 8 C iv b:

" who that entred his retourne was in vein,
Without a clewe for to resort ageyn;"

Chaucer, *Legend* 2140 f.:

" His wepen, his clew, his thing that I have said,
Was by the gayler in the hous y-laid . . . ;"

in l. 2016 we hear of "a clewe of twynne"; in Gower, *Conf. Am.* ii, p. 306, Adriagne gives Theseus "a clue of thredre."

3620 ff., marginal note. The quotation is from *Etym.* xi, 3, 30 f.

3668. Comp. *F. of Pr.* I, 9 D iv b: "was neuer man that stode in worse plite." Chaucer, *Troilus* ii, 711 f.:

"Paraunter he myghte have me in dispyt,
Thurgh which I myghte stonde in worse plyt."

Phrases like "to stonde, spiourne, be enhanced in a plyt" are used very frequently in Hoccleve; see *Reg. of Pr.* 63, 1221, 1362, 1468, 1733, 3587.

3685 ff. The marginal note refers to *Ezech.* viii, 14: "Mulieres sedebant plangentes Adonidem."

3685. *Adonydes]* As far as I know this rather unusual form occurs only here. In *F. of Pr.* I, 15 F v, we find *Adones*, rhyming with *pereles*. The usual form is *Adoun*, comp. *T. of Gl.* 64; *F. of Pr.* F v; *Black Knight*, 386; Chaucer, *Knightes Tale* 1366; *Troilus* iii, 721 (*Adoon*). See Schick's note on l. 64-66 of the *T. of Gl.* The story found its way directly from the *R. de la R.*, where it is told in the same detailed manner as in our poem, in l. 16347 ff.; comp. also 10895-897. Ovid tells the story in *Met.* x, 503 ff.

3727. This line seems to have been almost a standing formula. See Chaucer, *Parlement of Foules* 195: "The dredful roo, the buk, the hert and hinde." Gower, *Conf. Am.* ii, p. 45:

"She sigh the bestes in her kindle,
The buck, the doo, the hert, the hinde."

p. 68: "With hert and hinde, buk and doo"; "As buk and doo and hert and hinde." Comp. also the following lines from Lydgate's *Pilgr.* 8098 ff.:

"Huntyng for hert outhier for ynde,
Chasyng for Rayndeir or for Roo,
Huntyng for buk outhier for do?"

3751-3802. The story of Venus and Mars ensnared by Vulcan is a favourite theme of mediaeval authors. We find it in the *R. de la R.* 14445-786, also in Gower's *Conf. Am.* ii, p. 148 ff. Chaucer based his *Compleynt of Mars* upon it. Comp. also *Knightes Tale* 1525 ff.; *Troilus* iii, 22 724 f. For other allusions to Mars and Venus in Lydgate's writings, see Schick's note on l. 126-28 of the *T. of Gl.*

With l. 3791 f. is to be compared Chaucer, *Hous of Fame* i, 138 f.: "Vulcano,—That in his face was ful broun." Gower, *Conf. Am.* ii, p. 149:

"his figure,
Both of visage and of stature,
Is lothly and malgracious."

These traits are in accordance with the portrait of Vulcan given by the mythographers; see Albr. I. c. V: "Vulcano deo ignis, rustico turpissimo, in conjugium erat consignata." I may here refer to the "locus classicus" of the story of Venus and Mars: Homer, *Odyssey* viii, 266-366.

3755. There is no doubt that our author refers to the bed in the *Roman de la Charette* which is pierced by a lance. Comp. *Hist. Litt.* xv, p. 257.

3773. *compass* = contrivance, plotting. Comp. Chaucer, *Hous of Fame* 461 f.:

"How, maugre Juno, Eneas,
For al hir sleighte and hir compas,
Achieved al his aventure."

Gower, *Conf. Am.* i, p. 238, "his sligh compas." In Chaucer as well as in Gower we also find the form *compasment*. See *Legend* 1416; *Conf. Am.* i, p. 237, 19. In the *Temple of Glas* 871 we have the verbal noun *compassing* with the same meaning. The verb *compassen* occurs several times in Chaucer and Gower. See *Romannt* 194, *Legend* 1414 and 1543; *Conf. Am.* i, p. 240, 14, and 263, 23; iii, p. 161, 4, etc. I find it also in other works of Lydgate. See *F. of Pr.* 1, 8 C iii. :

"This Medea voyde of shame and drede,
Compassed hath of wilfull false hatrede,
that Theseus the sonne of king Egee,
with newe poyon shal denoured be."

C iv : "by full false treason—she compassed the destrucion"; I, 10
D vi : "This he compassed full falsly of malice"; I, 11 E i [Tyestes] :

"compassed a mene
By sleighty wyles that wer incomparable
To corrupt my wiues chastitie."

3798. *tacheis* = manners, qualities; the word has the same meaning in Chaucer, *Hous of Fame* 1777 f. :

"Ye masty swyn, ye ydel wreches,
Ful of roten slowe tecches."

Also in *Romannt* 6517 :

"riche men han more tecches
Of sinne, than han pore wreches."

Hoccleve, *Reg. of Pr.* 3364: "wykked tacheis and vices eschue." The word usually means *defect*. Fr. *tache*, see Körting 8004. Instances are numerous. See l. 6183 of our poem: *F. of Pr.* 1, 13 E v: "weomen . . haue no tache of mutabilitie"; Chancer, *Against Women Unconstant* 18: "That tache may no wight fro your herte arace." *Troilus* iii. 934 f. :

"wreches wol not lere
For verray slouthe or othere wilful tecches."

3802. *wilde fire*] Here the expression does not mean a disease, erysipelas, although it is frequently found in the execrations of that time. Comp. Chaneer, *Reves Tale* 252: "A wilde fyr up-on thair bodyes falle." *Marchantes Tale* 1008:

"A wilde fyr and corrupt pestilence
So falle up-on your bodies yet to-night."

In our passage *wilde fire* means a fire not easily put out. Comp. *Wife of Bath's Prol.* 373: "Thou lyknest it (viz. woman's love) also to wilde fyr." *Troy-Book* I, 2 A v :

"Out of whose mouthe leuen and wylde fyre
Lyke a flawme ener blased out."

Gower, *Conf. Am.* ii, p. 200 :

"A wilde fire into the depe
They caste among the timber werke."

The French for l. 3802 reads: "Elle vouldroit quil fust ore ars."

3803-96. The French has only 40 ll. The idea of placing the fatal well into the garden of Deduit originates from the *R. de la R.* which relates the history of the unfortunate lover in l. 1487 ff. Lorris's source was Ovid, *Metam.* iii, 407 ff. Our poem touches once more upon the story from l. 4258-63.

3812. *tarage*] Old French *terrage*, *tarrage*, *torage*. Comp. Furnivall's note on l. 9462 of the *Pilgr.* The word does not occur in Chaucer, but

there are some more instances in Lydgate's writings. See l. 3931 and 3943 of this poem. Comp. further *Secrees* 1886: "[Watrys] Which tarage hane of foreyn dyvers sondys," and 2001: "Of tarrage and stok good and holson wyne."

- Pilgr.* 9457 f.: "the ffrut
Bereth the tarage off the tre."
9462: "The bud hath tarage off the roote."
Chorle and Bird (Halliwell, p. 180): "holson fresshi tarage" (viz. of wine); and further (p. 192): "frute and trees and folke of every degré
Fro whens they come they take a tarage."

Tretis of the kynges coronacion st. 2, 4 (Add. MS. 29729):

"arþoure was knyghtly and charles of gret prise
And of all these thy grene tender age
. . . . shalle take a tarage."

Troy-Book, Prol. A i b:

"The rootis vertue thus can the sent renewe
In euyer parte the tarage is the same."

F. of Pr. I, 13 E v.:

"of the stocke the fruite hath lysi tariage (?),
pilgrimes may go ful ferre in their passage
But I dare say, how farre that euer they go
there bideth some tarrage of y^t they cam fro."

E V b.: "tonges that haue a tarage of treason." In his glossarial index Steele interprets the word by *flareur*; this sense would be perfectly suitable in some cases; in other instances, however, the meaning is more general, and means perhaps *kind* or *quality*.

ll. 3897 ff. The whole chapter numbers only 58 ll. in the French, just half the number employed by Lydgate. The story of Pyramus is only briefly treated (Fol. 16):

"Ainsy se la lettre ne ment
Se miua anchienement
Par maniere assez merueilleuse
Un mourier par la mort piteuse
De Pyramus et de tisbe
Quant Ilz furent si destourbe
Pour la grant paour du lyon
Qu'il en prirent occasion
Deulx occire a leurs proprez mains."

For the primary source comp. Ovid, *Metam.* iv, 55 ff. How much this classical tale was in favour with Middle English poets is shown by Schick's list in his note on l. 80 f. of the *T. of Gl.* To the instances given by Schick might be added *Amor vincit omnia*, st. 3 f. (Add. MS. 29729).

3941. *laken*] The word occurs in Chaucer, *Sir Thopas* 147:

"He dide next his whyte lere
Of cloth of lake fyn and clere
A breech and eek a sherte."

It means a kind of white linen cloth. *Laken* is not only a common Dutch word (comp. Skeat, *Student's Chaucer*), but also a Low-German expression for *blanket*.

3955 ff. Comp. Ovid, *Metam.* iv, 125 f.:

"Arborei fetus aspergine caedis in atram
Vertuntur faciem."

The changing colour of the fruit I think gave rise to this fable. See Plinius, *Nat. Hist.* xv, 97: "Moris sucus in carne vinosus, trini colores, candidus primo, mox rubens, maturis niger."

3995. *algate*] O.E. *algeats* = altogether. Here the meaning is *under all circumstances, at any rate*. Comp. *Pylgr.* 2178:

"Thus sholde every shepperde do,
Resoun algatē techeth so."

Troy-Book I, 6 D ii b:

"And if sole that thou wylt algate
Thy purpose holde."

F. of Pr. I, 23 G v b: "we algate shall dye." In Chaucer the word occurs, also in the extended form *algyates*, often enough; we find it also in Gower's *Conf. Am.* iii, p. 55, 23; p. 16, 22, and p. 355, 14; in Hoccleve's *Reg. of P.* it is very frequent, comp. l. 1248 (*algatēs*), 1828, 1986, 2055, 2240, 2943, 2991 (*al-gatis*), 3495, 3667, 3961 (*algatēs*) 4659 (*algatēs*), 4827.

4001-14. Comp. Plinius, *Nat. Hist.* xvi, 51: "Hanc Sextius smilaceum a Graecis vocari dieit: et esse in Arcadia tam praesentis veneni, ut qui obdormiant sub ea cibumve capiant, moriantur." Comp. also what Pliny later on (64) tells of the ash-tree (*fraxinus*): "tantaque est vis, ut ne matutinas quidem, occidentis umbras, cum sunt longissimae, serpens arboris eius attingat, adeo ipsam procul fugiat." In a similar way the *Physiologi* fabulize about the tree *Peridexion*.

4022-32. *"a serpent during under flours"* One of Lydgate's favourite figures of speech. Comp. *Pylgr.* 15158 ff.:

"ffor I resemble the serpent,
Wych, vnder herbyss fressh *and* soote,
Ys wont to daren by the roote."

Troy-Book I, 5 C iii :

"vnder floures depeynt of stabynnesse
the serpent dareth of newfangelnesse."

F. of Pr. I, 19 G iii :

"She [viz. Dalilah] like a serpent daring vnder floures,
or lyke a worme that wroteth in a tree,
Or like an adder of manyfolde coloures,
right freshe appering and faire vpon to see
For shrowded was her mutabilitee
with lowlihede," etc.

I think we must make the *R. de la R.* responsible for the frequency of this figure. Comp. l. 17270-17300. The lines of Virgil referred to in this passage read :

"Qui legitis flores et humili nascentia fraga
Frigidus, o pueri, fugite hinc, latet anguis in herba." (Egl. iii, 92 f.)

Comp. Marteau's note 15 in vol. iv.

4112. *Empedokles*] philosopher, poet and physician, born after 500 B.C. at Agrigentum in Sicily, died about sixty years old. Comp. Horat. *Ep.* I, 12, 20; Cicero, *De Orat.* I, 50; for further references see Überweg-Heinze, *Geschichte der Philosophie des Altertums*, 8 Aufg. 1894. The story about Etna is rejected as fictitious by Strabo. As to the story itself see the account in Lemprière, *Class. Dict.* p. 324. The *R. de la R.* refers to this story in l. 17739 ff.

4113 f. The original reads: "Qui trop mellancolieux fu." "Fols et melancolieux," a frequent expression in O.F. poetry.

4116. The French reads:

(fol. 16^b): "Car le feu dont Venus esprent
Est plus ardant qui garde v prent
Et plus nuist anchois con lestaigne
Que li feux dethna la montaigne."

4127-4226. In the original, this chapter contains only 41 lines. The 20 lines referring to the story of Icarus and Phaethon are expanded into 66 lines. As to the story of Icarus see *Met.* viii, 183 ff.; Hygin, *Fab.* 40; *R. dela R.* 5468 ff. Comp. also *Hous of Fame* 920 ff. Phaethon's story is told in Ovid, *Met.* ii, 47 ff. Comp. also *Hous of Fame* 941 ff.; *Trist. v*, 663-65.

4178. *fethres white and donne*] Comp. *Pilgr.* 3830; "the skyēs dyrke & donne"; *T. of Gl.* 30; "skyes donne"; see Schick's note: *Bilude gyuen unto þe king henry* (Add. MS. 29729, fol. 145^b), st. 2, 4; "skyes donne."

4191. *a-cade*, O.Fr. *avaler* = to come down, fall. Comp. *Pilgr.* 14245; "Thys wynd kan maken hem avale;" 20783 "avale a-doun."

4194. *A mene ys good in alle thing*] A favourite theme with M.E. writers—*mene, mesure* is the same notion which in M.H.G. poets figures as *mîze*. Comp. Wilmanns, *Leben und Dichten Walther's von der Vogelweide*, p. 238 f. and iii, 493. Comp. *F. of Pr.* I, 9 Ciii b:

"who climeth highest, his fal is fardest down
a mene estate is best, who could it knowe,
twene high presunig & bowig down to low."

Contenance de table (Add. MS. 5467 Fol. 6^b):

"Be meke in mesure not hasty bot tretable
Onermoeche is not worth in nothing."

In Chancer's *Book of the Duchesse* 881 f. the lover, praising his lady, tells us:

"In alle thinges more mesure
Had never, I trowe, creature."

Hoccleve, *R. of Pr.* 1335:

"Mesure is good; let hir þe gye and lele,
Be war of outrage";

in l. 2420 f. the poet says of a king:

"If he his tongē with mesures reyne
Gouernē, than his honmr it conserveth."

Male Regle 356: "let the mene thee souffyse."

4265 f. Comp. *Troy-Book*, II, 11 F i:

"suelie as coude with countenaunce glade
Make an Image that wyll neuer fale
To countrefete in metall tree or stoon
The sotyll werke of pygmalion."

4265-4280. Ovid, to whom Lydgate (but not the French poet) refers, tells the story of Pygmalion, *Met.* x, 243 ff. Again the simplicity of the French text contrasts with the prolixity of Lydgate's version in a striking manner:

(fol. 16^b): "Et pymalions ensement
Y ayme vne ymaige dynoire
Qu'il meismez eest chose voire
Anoit fait a ses proprez mains
Et laoure et sert soirs et mains
Et a soy meismez estriue
Comme se ce fust chose vine."

Comp. with these last two lines ll. 4279-80 of our poem:

“Which made hym selfe [for] to stryve,
Lyche as hyt had[de] ben alvyve.”

Pygmalion plays an important part in the *R. de la R.* l. 21593-21877. See Marteau's note 75. In Lydgate's original we hear again of Pygmalion later on, see *E. A.* fol. 37. Comp. also Chaucer, *Phis. Tale* 13 :

“lo 1, Nature,
Thus kan 1 forme and peynte a creature,
whan that me list ; who can me countrefete ?
Pigmalion noght, though he ay forge or bete,
Or grave, or peynte.”

4227-4344. Comp. with these 118 lines the corresponding 58 lines in the French text. ll. 4242-51 read in the French simply:

“Car Il se fait
Bon chastier par austrui fait.”

4284. Pasiphae, like Medea and Mirra, is referred to in *De Planctu Naturae*, l. c. p. 450 : “Pasiphae etiam hyperbolicae Veneris furiis agitata, sub facie bovis sophistice cum bruto bestiales nuptias celebrans, paralogismo sibi turpiori concludens, stupendo bovis conclusus sophismate.” The story is told in Ovid, *Ars. Am.* i, 295 ff.; it is referred to in Chaucer, *Wife of Bath's Prolog.* 733-36.

4287. The story of Mirra is narrated in *Met.* x, 298; Hyg., *Fab.* 58, 275; Boccaccio, *De Cas. Vir.* and Lydgate's *F. of Pr.* (i, 15). See again, *De Planctu Naturae*, l. c. : “Mirra etiam cupidinis aculeis stimulata in patris duleore, a filiae amore degenerans, cum patre matris exemplavit efficuum.”

4300. There is no reference to Phaedra in the *R. de la R.*, nor in Alanus ab Insulis. But the classical sources of her story are very numerous. Comp. Hyg., *Fab.* 47, 243; Virg., *En.* vi, 445; Ovid, *Her.* 4, 74; *Ars. Am.* i, 511 ff. The story has found a pathetic treatment in the *Hippolyt* of Enripiides and Seneca, it is contained in Boccaccio's *De Cas. Vir.* and Lydgate's *F. of Pr.* (i, 12). Phaedra, sister of Ariadne, is also mentioned in Chaucer, *Hous of Fame* 419, and in *Legend* 1970 ff.

4302. For the classical sources for the story of Tereus, see Hyg., *Fab.* 45; Ovid, *Met.* vi, 424 f.; Virg., *G.* 4, 15. 511. In a later part of the French original the story is told at great length. See fol. 37b and 38 of the Dresden MS. See also Chaucer's *Legend of Philomela* in the *Legend of Good Women* 2228 ff. and *Trist* ii, 64-70; Lydgate's *T. of Gl.* 97-99 (see Schick's note), and, last not least, the detailed account in Gower's *Conf. Am.* ii, 313 ff.

4307 ff. The French original only devotes three lines to this story. Comp. Ovid, *Met.* viii, 6 ff.; *Trist.* ii, 393; Hyg., *Fab.* 198; Boccaccio's Tragedies and Lydgate's *F. of Pr.* i, 8. Comp. Chaucer, *Legend* 1907 ff., *Parl. of Foul.* 292, and Skeat's notes.

4329 ff. I refer back to the note on l. 3521 ff. Comp. also Alanns ab Insulis, *De Planctu Naturae* l. c. p. 450 : “Medea vero proprio filio nevercata, ut inglorium Veneris opus quaereret, gloriosum Veneris destruxit opuseulum.”

4333. The story of Phillis is told in Ovid, *Her.* 2; see also *Ars. Am.* ii, 353 f.; *Trist.* ii, 437; Hyginus, too, has a short account; *Fab.* 59 and 243. Comp. Schick's note on l. 86-90 of the *T. of Gl.* Schick's references prove how very popular the story was in the Middle Ages.

4336 ff. Dido, too, is a figure often quoted in mediaeval authors. Comp. the instances which Schick gives in his note on l. 55-61 of the

T. of Gl. The reference to Virgil is only in Lydgate's version. The author of the French original found the story in the *R. de la R.*

4337. *hest* with the meaning of *promise* is not very frequent, although not uncommon in M.E. Comp. Chaucer, *Troilus* v, 355: "she nil hir hestes breken for no wight"; *Frankeleyns Tale* 336: "holdeth your heste."

Holy Rood 74: "That thai had bene eumen right
To the land of heste."

In Hoeceleve's *Reg. of Pr.* *hestes* occurs four times: 1593. 3694, 4821, 4968, but always with the signification of *laws, orders*.

4497. *nat a myte*] mite, O.Fr. mite = a small coin, is frequently used to signify something very small or unimportant. Comp. Hein, *Über die bildliche Verneinung in der mittelenglischen Poesie* (*Anglia* xv, p. 134): "Keine miünze wird in der mittelenglischen poesie häufiger im bildlichen Sinne gebraucht als mite. Dieses wort kehrt überhaupt zur wiedergabe des an wert geringsten bei den me. Lichtern im vergleich zu allen andern bildern am häufigsten wieder."

4583. *rown*] to speake lowe, to whisper. Comp. *Troy-Book* 953: "Some rownyng and some spake a-brode"; *F. of Pr.* I. 19 G ii b: "with hys (viz. Samson's) wife they (viz. Philistes) priuely gan rowne"; Chaucer, *Squier's Tale* 208: "Another rowned to his felawe lowe." Gower, *Conf. Am.* ii, p. 307:

"Theseus in a prive sted
Hath with this maiden spoke and rouned."

Hoeceleve, *Male Reyle* 172: "rownyngly I spak no thyng on hights." *R. of Pr.* 1271:

"seint Ambrose, astonéil sore of this
Anon right rowned to his compaignye."

The verb is used transitively in Chaucer, *Hous of Fume* 2043 ff.:

"every wight . . .
Rouned ech in otheres ere
A newe tyding prevely."

4678 ff. *The noble sentence of Caton* is taken from Dist. iv. 28:

"Paree laudato : nam quem tu saepe probaris,
Una dies, qualis fuerit, ostendet amicus."

Comp. Schick's note on l. 295 of the *T. of Gl.*

4715-26. The statement that Lycaon

"slough and mordred with his honde
Hys gestys soothly enerychond"

is an addition of Lydgate's. According to Ovid, *Met.* i, 196 Lycaon was changed into a wolf, because he had tried to murder Jupiter himself, who was his guest. Comp. also Hyg., *Fab.* 176 ff. Gower tells the story of Lycaon in *Conf. Am.* iii, p. 204 f. Comp. also *F. of Pr.* I. 14 F i b f.

4927 ff. The quotation of the marginal note is taken from Ovid, *Ars. Am.* iii, 61 ff.:

"Dum lieet, et veros etiamnum degitis annos,
Ludite : eunt anni more fluentis a piae :
Nec quae praeteriit, iterum revocabitur unda,
Nec quae praeteriit, hora redire potest."

5120 ff. *Regia solis erat*] Thus begins the beautiful description in Ovid, *Metam.* ii, 1 ff.

5379-81. Passages in which the blindness of Cupid is mentioned are very frequent. Comp. *Pilar.* 8135 f.: "Cupide—The blynde lord"; *F. of Pr.* I. 14 T iii b: "blynd Cupide"; I. 23 G vi: "Poetes sayen

he is to blind to ben a Judge"; and again, "He is depaynt like a blynd archere." Chaucer, *Legend* 169-70:

"And al be that men seyn that blind is he,—
Al-gate me thoughte he mighte wel y-see."

Hous of Fame 136-37: "Cupide—Hir (viz. Venus) blinde sone"; *Romanent* 3703: "The God of love, blinde as stoon"; Gower, *Conf. Am.* i. p. 43: "love is blinde and may nought se;" further, p. 328: Cupide

"which loves cause hast for to gnde,
I wot now wel that ye be blinde ;"

iii, p. 16: "The boteler (viz. of the two tons of Jupiter), which bereth the key,—Is blinde"; iii, p. 351: "the blinde god Cupide;" p. 369: "This blinde god."

5411-5514. The model of our poet's description is the *R. de la R.* But the two different bows and sets of arrows are by no means the invention of Lorris. We find them already in the works of his predecessors. Comp. for instance *De Venus la Deesse d'Amor*, st. 247-250:

"Iecle cambre estoit la ou li deu d'amors
Auoit tos ses repairs, ses delis, ses retors.
Iluec uei deus koeures qui pendoient a flors,
Qui bien estoient paint des roses et de flors.
Et ens en l'un des koeures qui pendoit plus aual
Auoit saietes, li fer sont de metal.
Et li alquant de plone : qui en ert naures par mal,
N'amera mais en cest siecle mortal.
A l'autre koeure qui pendoit par engin
Auoit saietes, li fer erent d'or fin ;
Qui en ert naures al soir et al matin,
Ce fait amors torner a sa [maniere] enclin.
Li dex d'amor, quant se uait deporter,
De ces saietes fait auoee lui mener,
Contre ses dars ne se puet nus tenser,
L'un fait hair et l'autre fait amer."

Comp. *The Court of Love* 1315 f.:

"The Golden Love, and Leden Love thai hight :
The ton was sad, the toder glad and light."

Spencer also speaks of Cupid's "bow and shafts of gold and lead" (*Colin Clout* l. 807).

For other allusions to Cupid's different species of arrows see Schick's note on l. 112-16 of the *T. of Gl.*

In the story of Daphne told by Gower, Cupid casts a dart of gold through the heart of Phoebus, whilst he wounds Daphne with a dart of lead. See *Conf. Am.* i, p. 336, and again iii, p. 351 and 352.

5691-5696. The prolixity of this passage is obvious. Comp. what is said in Gower's *Conf. Am.* ii, p. 124-25 relative to the epitaph of Iphis:

"And for men shall the sothe wite
They have her epitaphe write
As thing, which shulde abide stable,
The lettres graven in a table
Of marbre were and saiden this ;" etc.

6048 ff. *adumant*] The reference in the marginal note is to Aristoteles, ΗΕΡΙ ΟΥΠΑΝΟΥ ii, 2. This stone is also mentioned in some of the physiologi. See the lists in M. F. Mann, *Der Restaurir Dirin*, p. 31 ff. Laucherf's remarks about the origin of the chapter *De Magne* (*Geschichte des Physiologus*, p. 32) are at least inaccurate. The mediaeval books on

natural history, too, know the attractive power of the magnet. Comp. Isidor, *Etymol.* xvi. 4. 1; Vincentius Bellovacensis, *Speculum Naturae* viii, 19 f.; Brunetto Latini, *Livres dou Trésor* (ed. Chabaille), p. xi, where the editor gives an interesting account on the occurrence of this stone in Early French literature. It forms, of course, a component part of the different lapidaries. Comp. Marbod § xix; first French Version, 19 (Pannier, *Lapidaires François*, p. 50); *Lapid. of Modena* 21 (Pannier, p. 101); *Lapid. of Berne* 21 (Pannier, p. 130); *Lapid. of Cambridge* 18 (Pannier, p. 160).

I. 6079 ff. *amber*] The yellowish translucent fossil resin found chiefly along the southern shores of the Baltic. Its electric properties were even known to the Ancients. Electric, called from the Greek name *ηλεκτρον*. The gift of attraction perhaps was the reason that a piece of amber was used as an amulet to attract lovers. Comp. Isidor, *Etymol.* xvi. 8. 7: "Ex ea fiunt decoris gratia agrestium feminarum monilia, vocari autem a quibusdam *harpaya*, eo quod attritu digitorum, accepta caloris anima, folia, paleasque, et vestium fimbrias rapiat, sicut magnes ferrum." Cp. further Isidor xvi. 8. 6 and 24. 1; xvii, 7. 31: *Spec. Nat.* viii, 103 f. Solinus cap. xx, 8, etc.

6123 can only mean: which, with regard to their figures, exhibit a great variation. The French reads: "Moult de merveilleuses figures."

6158. *Emerandus grene*] smaragdi. Comp. Isidor, *Etymol.* xvi. 7. 1; *Spec. Nat.* viii, 99 ff.; Pannier, l. c. p. 41. 86, 118. 150, 244. and 262. The emerald was chosen on account of its wholesome effect upon the eyes.

6169 ff. See also ll. 6800-14 and 6873-6899 of our poem. Comp. *F. of Pr.* I. 8. C v. :

"Innocentes can not deime amys,
Namely of wiues that ben found true
Clerkes may write, but doutles thus it is,
of their nature they loue no thinges newe,
Stedfast of hert, they change not their hew."

And again C v. b.:

"sely women kepe thier (!) stedfastnesse,
aye vndeftouled saue sumtyme of their kind.
They muste purnay whan men be found vnkind."

The fickleness of the female sex is often touched upon in Middle-English and Old French poetry. Comp. *Troy-Book* i, 1845-1904 and iii, 4276-4342; *R. de la R.* 18820-36, 16396-17020, 16397-10330. *La Contenance des Femmes* in A. Jubinal, *Nouveau Recueil de Contes* ii. p. 170 ff. The irony of Lydgate reminds me of two other poems in Jubinal's collection, *De la Feme et de la Pye*, l. c. ii. p. 326, and *Des Femmes*, l. c. II, p. 330. Comp. also *Li Epistles des Femmes* and *L'Evangile des Femmes* in Jubinal, *Jouglers et Trouvères*, p. 21 ff. and 26 ff.

6195 ff. Literally Chaucer's favourite line. See *Knightes Tale* 903: "For pitee renneth sone in gentil herte." Compare further *The Tale of the Man of Law* 562, *The Marchantes Tale* 742, *The Squieres Tale* 470, *Legend* 503. See Skeat's note on this line in his *Oxford Chaucer*.

The more general idea that *pitee* and *gentilesse* are companions is also often expressed in mediaeval allegorical love-poetry. Comp. *De Venus la Dousse d'Amour* st. 183:

"En cent mil euers gentis n'i a un seul felon.
Humilité, gentillece, pitie sont compaignon."

Chaucer, *Legend* 1078 ff. (*Dido and Aeneas*):

"Anoon her herte hath pitee of his wo,
And, with that pitee, love com in also;

And thus, for pitee and for gentilesse,
Refreshed moste he been of his distresse.”

Troilus III, 402 f. may also be compared.

6217 ff. On the fading away of youth and beauty there is a similar passage in *F. of Pr.* I, 1 A vi.

6262 ff. Comp. *F. of Pr.* I, 13 E v:

“their husbondes in causes smal or grete
Whatsoener they say, they cannot counterplete.
Blessed be God þe hath them made so meke,
So humble and fearefull of their condicions
For though men would causes *and* matter seke
Ayeins their pacience to fynd occasions,
They have refused al contradiccons,
And them submitted throw their gouernance
Onely to mekenes and womanly suffraunce
I speake of al, I speake not of one,
that been professed vnto lowlines,
thei mai haue mouthes, but langage haue thei none
al true husbondes can beare herof witnes,
for wedded men, I dare right well expresse,
That haue assayed and had experience,
Best can record of wity pacience.
For as it longeth to men to be sturdy,
And sumwhat froward as of their nature,
right so can weomen suffer patiently,
And all wronges humbly endure,
Men should attempt no maner creature,
And namely wemen their mekenes for to preue
which may wel suffer while no man doe them greute.”

See what II, 6791–6800 relate about meekness. With this passage may be compared *R. de la R.* 9495–9500.

6268. Comp. *F. of Pr.* I, 13 E IV.:

“thei mai haue mouthes, but langage haue thei none
al true husbondes can beare herof witnes.”

I, 23 G v: “A mouth he hath, but wordes hath he none.” Comp. also Schick’s note on I, 823 ff. of the *T. of Gl.*

6276. The reference to the *philisophie* proves correct. Comp. Aristotle, ПРОВАЛМATA, B. 3.

6300–14. Comp. *F. of Pr.* I, 19, G ii b.: further the last entry in the Add. MS. 29729, warning the false pity of ever-weeping women (vol. i, p. xxviii). The *R. de la R.*, too, points out how easily women are moved to tears.

6310. Comp. *Troilus* IV, 150 f.:

“the teres from hir eyen two
Doun fille, as shour in Aperill, ful swythe.”

6342. How well women are able to keep within the bounds of propriety is also told in the *R. de la R.* 9697 ff., and 9740 ff.

6350. Comp. *F. of Pr.* I, 1 A vii: “false lust doth your bridell lede”; I, 3 B iii b: “Pride of Nembroth did the bridell lede”; I, 7 C i:

“fortune dyd his bridle lede
To great richesse.”

I, 8 C iv: “feined fa[ll]enes doth the brydle lede”; I, 20 G iv b: “doubleness dyd their brydle lede.” Comp. also Schick’s notes on I, 878

and 1197 of the *T. of Gl.* Similar phrases are used by Hoccleve, see *R. of Pr.* 365 f. and 2871 f.

6361-6374. Comp. *F. of Pr.* I, 19 G ii b:

“But weomen haue this condiccion,
of secret thinges whan they haue knowleging
They holne inward their hertes ay fretting
Other they must dye or discure,
So bretle of custome is their nature
Such double trust is in their weeping
to kepe their tonges women cannat spare,
Such weeping wines euil mot them fare
and husbandes I pray god yene them sorow,
That to them tel their counsail eue or morowe.”

I. 6387-88. Cp. *Pilgr.* 14311 f.: “They blowe many a blast in veyn,
They senere the chaff fer fro the greyn.” *Ryght as a rammes horne.* ², 6
(Add. MS. 29729): “we dyde the cokkel from the puryd corne.” *Pilgr.*
Perf. (W. de W.) 134 b: “As the flayle tryeth þe corne from the chaffe.”

Similar expressions might be collected from contemporaneous writers.
Comp. Chaucer’s *Leg. Prologue* A, 529): “Let be the chaf, and wryt wel
of the corn.” Gower, *Conf. Am.* I, p. 32: “The chaf is take for the corne”;
p. 231: “bringe chaffe and take corn”; ii, p. 59: “To winne chaffe and
lese whete.”

6389 ff. *Serpent*] The notice that the serpent stops up its ears is
found in the Bible, *Ps.* lviii, 5. Lauchert (p. 21, note 1) believes that this
very passage has given rise to our story, which is found in Greek MSS.,
good Latin ones, and mediaeval versions of the *Physiologus*. Comp.
Isidor’s *Etym.* xii, 4, 12 (aspis); Brunetto Latini i, 5, 139; and *Spec.*
Nat. xx, 20 f. See also Gower, *Conf. Am.* i, p. 57, etc. An allusion to our
story is made in *Old English Homilies* (ed. Morris) ii, p. 49. For allusions
in German and Italian literature see Lauchert, p. 173 ff., 190 and 198.

I think that the writer of the marginal note had in mind the passage
from Isidor above referred to: “fertil autem aspis, cum coepirit pati in-
cantatorem, qui eam quibusdam carminibus propriis evocat, ut eam de
caverna educat, illa cum exire noluerit, unam aurem ad terram premit,
alteram canda obturat et operit.”

6402-15. Comp. *F. of Pr.* I, 13 E v:

“Fayth and flattery they been so contrary,
they may together hold no soiour,
Nor simples which that cannot vary,
May never accord with a baratour.
Neither innocence with a losengour,
Neither chastitie cannot herself apply,
Her to confourme unto no ribaudye.”

Further *R. de la R.* 10289-302:

“Car il n'est fame, tant soit bonne.
Vieille ou jone, mondaine ou nonne,
Ne si religieuse dame,
Tant soit chaste de cors et d'ame,
Se l'en va sa blauté loant,
Qui ne se délite en oant:
Combien qu'el soit lede clamée,
Jurt qu'ele est plus bele que fée,
Et le face séurement,
Qu'el l'en croira legierement;

Car chascune cuide de soi
 Que tant ait biauté, bien le soi,
 Que bien est digne destre amée,
 Combien que soit lede provée."

6438 ff: *Panther*] Comp. the researches of Lauchert, p. 19. To the best of my knowledge, the animal forms a component part of each of the western physiologi. It is also contained in the fragment of the O.E. physiologus. Isidor (xii. 2. 8) does not mention the sweet breath of the animal, but the accounts of Brunetto Latini (i, 5. 196) and of Vincentius Bellovacensis (xix, 99 f.) have all the traits of Lydgate's representation.

With regard to the statement that women have as many virtues as there are spots on the panther compare the German poet Hugo of Langenstein, who uses the same simile with relation to Christ (*Martina* 96, 111, etc.). Allusions to the sweet breath of the animal are very numerous; the sanative power of this breath is likewise often mentioned, see Lauchert, p. 175 ff., 183, 185, 187-90, 193, 199, 200, 201. In the Prov. physiologus the effect of the breath is said to be deadly.

6448-92. Comp. what is told in the *R. de la R.* (8597 ff., 14180 ff., 15031 ff.) about the greediness of women.

6523 ff., marginal note. *In arduis nidificat*] Comp. Job xxxix. 27: "in arduis ponet nidum suum."

6528 ff. *Eagle*] Originally the physiologi know nothing about the eagle's sharp eyes and the experiment of testing the young birds' strength of sight, but in the Old French bestiaries and in the physiologus of the Waldenses these traits are contained. Isidor (xii, 7. 2), Brunetto Latini (i, 5. 147) and Vine, Bellov. (xvi, 35) also relate the story of the old eagle testing his young. For literary allusions comp. Lanchert, p. 171 ff., 183, 191, 196 ff., 199.

6546-49. Comp. Hoccleve, *R. of Pr.* 3579 ff.:

"but verray god & man
 Conseyued was thoruȝ þe humilite
 Whiche he be-heeld in þat blyssed woman."

Gower, *Conf. Am.* 1, 152:

"That other point I understood,
 Which most is worth and most is good
 And easteþt lest a man to kepe,
 My lorde, if ye woll take kepe,
 I say it is humilite,
 Through whiche the high Trinite
 As for deserfe of pure love
 Unto Marie from above
 Of that he knewe her humble entente
 Hir owne sone adown he sente
 Above all other, and her he chese
 For that vertu, which bodeth pees."

And further, ii, p. 186:

"For by that cause the godhede
 Assembled was to the manhede
 In the virgine, where he nome
 Our fleshe and verray man become."

These passages are to be traced back to St. Bernard's saying: "Beata Maria, ex virginitate placuit Deo, sed ex humilitate concepit deum." Comp. p. 129 of Furnivall's edition of the *R. of Pr.* I refer also to the

allusion to the mother of Christ in *Le Dit des Femmes*. See Jubinal, *Nouveau Recueil*, ii, p. 334.

6554-86. How modest and simple and innocent women are is pointed out at great length in *F. of Pr.* 1, 20 G iii b f. I may be allowed to quote the following stanzas:

“Of one deuise they holde them not apaide
they must ech day haue a straunge wede,
If any be better then other ariad
of frowarde grutching they fele their heart blede
For evry eche thinketh verely indede,
a morowe pryeng in a myrour bright,
For to be fairest in her owne sight.

They can their iyen and their lokes dresse
To drawe folkes by sleightes to their eure,
And somwhile by their fowardnesse,
And feyned daunger they can of men recure
What euer they lyst, such is their auenture,
Agein whose sleightes force nor prudence,
May not auiale to make resistance.

With constraint weeping and forged flatterie
subtil spech fareid with plesaunce,
And many false dissymuled maladye,
Thongh in their herts they fele no greuaunce
And with their couert sobre daliaunce,
Thongh underneth the double serpent dare,
Ful many a man they haue brought in their snare.

O swetnesse full of mortalitie,
serpentine with a pleasaunt visage,
unstable ioye ful of aduersitie,
O most chaungeable of heart and of eorage
In thy desiers hauing this awauntage,
what euer thou list to daunt and oppresse,
Snel is thy fraunchise Bochas bereth witnesse.”

The *Troy-Book* dwells upon the envy and vanity of women in book i, l. 2672-2699. Comp. also *R. de la R.* 8793 ff., 8849 ff., 13871 ff.; further Lydgate's ballad, *Ryght as rammes horne*.

Women's art of dissimulation is pointed out in another passage of the *Troy-Book*. Comp. i, 2072-96.

6565 f. At that time women used to wear horns at their ears, and to these horns they fastened their veils. Against this foolish fashion inveighs a *Ballad on the forked head-dresses of ladies* (Halliwell, *M. P.*, p. 46). In France, too, this fashion reigned more than two centuries. Comp. *Hist. Litt. de la France*, xxiii, p. 248. In French literature we find a *Dit des Cornetes* (Jubinal, *Jougeurs et Trouvères*, p. 87); see also *La Contenance des Femmes* (Jubinal, *Nouveau Recueil*, II, p. 176). Jean de Meung alludes several times to this folly in fashion: see *R. de la R.* 13895 ff.:

“Sus ses oreilles port tex cornes,
Que cers, ne bués, ne unicornes,
Sils se devoient effronter,
Ne puist ses cornes sormonter.”

In a note on this passage Marteau refers to the miniatures of that time. Another allusion from Meung's *Testament* is also quoted in *Hist. Litt.* xlvi. p. 248. Comp. E. Gattinger, *Die Lyrik Lydgates*, p. 58 f., and my remarks in *É. A.* p. 250.

6584-86. A counterpart to these lines is found in Chaucer, *Tale of the Man of Lawe* 174 f.:

“Housbondes been alle gode, and han ben yore,
That knownen wyves, I dar say yow no more.”

6604. *Ruby*] Red sapphire. Comp. note on l. 6685.

6640-42. *pose*, O.E. *gepōs*; comp. Sweet, *A.S. Dictionary*. Bosworth-Toller gives *gepōs*; this, however, is certainly wrong as is evident from the form *wiþ gepōsu*. The word is comparatively rare, and it occurs, as far as I can see, only twice in Chaucer, in both cases rhyming with *nose*. *Reves Tale* 231 f.:

“He yexeth, and he speketh thurgh the nose
As he were on the quakke, or on the pose.”

Manciple's Prologue, 61 f.:

“he speketh in his nose, •
And fneseth faste, and eek he hath the pose.”

6623-56. With regard to the delegation of Genius, the priest of Dame Nature, comp. Alanus, *De Planctu Naturae*, l. c. 479 B f.; *R. de la R.* 20029 ff.; Gower, *Conf. Am.* i, 48 ff. The rather witty turn which the narrative of Alanus assumes in our poem is not original, it was suggested by the *R. de la R.*

6635. To curse “with bell and book,” or, “with bell, book, and candle,” a phrase popularly used in connection with a mode of solemn excommunication formerly practised in the Roman Catholic Church. After the formula had been read and the book closed, the assistants cast the lighted candles they held in their hands to the ground so as to extinguish them, and the bells were rung together without order (*Cent. Dict.*). Comp. *Cursor Mundi*, 25038 :

“Pilate betokenis feinde of helle,
Cursed he is wiþ boke and belle.”

Chron. Gr. Friars 27: “Sir Edmonde de la Poole was pronuncyd a cursed opynly with boke, belle, and candell.”

6685. *Saphirs oriental*] The sapphire found in the Orient is of the best quality. See *Etym. xvi*, 9. 2: “Saphirus caerulea est cum purpura, habens pulveres aureos sparsos, apud Medos optimus.” *Spec. Nat.* viii, 93: “Hic lapis hominem reddit castum, & firmat in bonis animum . . Sed oportet vt ille, qui portat summo studio castitatem seruat. Orientales Saphiri sunt optimi.” In Pannier's edition the stone is treated on p. 39, 84, 115, 149, 247, and 266. Comp. also Marbod, § 5. See also the notes of Skeat, *Piers Plowman*, b. 2, 14, and Bertha M. Skeat, *The Lamentatyon of Mary Magdaleyna*, p. 11.

6691-95. *Vnycourne*] It is not apparent from Lydgate's text, why the “beste Surquedous” is used as a symbol of *rerecundia* = shame, sense of shame; neither is the statement of the marginal note that this animal lives in the wildest thickets a natural *tertium comparationis*. The physiologi and other mediaeval books on natural history relate how the unicorn in the presence of a virgin loses its ferocity, and thus may be easily captured. Comp. Isidor xii, 2, 13; *Livres don Trésor* I, 5, 201 (comp. the note of Chabaille, p. xii f.); *Spec. Nat.* xix, 104. If *rerecundia* is taken in the sense of reverence, veneration, this story sufficiently accounts for the unicorn being chosen here as a symbol. There is no instance in the love-poetry where the unicorn is referred to in the same sense as in our poem. But the story of the physiologi has frequently given rise to a simile. Comp. Lauchert, p. 186 f., 190, 193, 199, 200, etc.

6696. Our alteration is proved correct by the French text which reads: “LI senestre portoit lymaige—Dun lieure fuitiz et saulaige.”

6719. Comp. Isidor, *Etym.* xvi, 7. 9; *Spec. Nat.* viii, 106. The question why the maiden's two Rooks bearing a mermaid and a lark in their shields were made of topas is sufficiently answered by the following passages from Vinc.: "Topazion enim trogoditarum lingua significationem habet quaerendi . . . in aspectum suum singulariter prouocans aspicientes."

6738. *Culaundre]* The description of the calandra forms a component part of almost all the physiologi of Europe. The mediaeval books on natural history contain also the fable about this miraculons bird. Comp. *Speculum Naturae* xvi, 44; Brunetto Latini i, 5. 156; Bartholomaeus de Glanvilla, *De Propri. Rerum* xii, 22. In the common editions of Isidor the bird is not mentioned, but in Cod. Tolet. xii, vii a description of it is added. As to the accounts given by ancient natural philosophers, see Lauchert, p. 7. In mediaeval literature there are frequent allusions to this bird. Comp. Lauchert, p. 169 and 198 ff. For further instances see *Archiv Oesterr. Geschichtsquellen* ii, p. 581; note on Chapter xxvi of the *Physiologus of Crisostomus*; *The Wars of Alexander* (ed. Skeat), l. 5603.

6775-6821. According to Lydgate the dove is meant

"to expresse

The loulyhede and the meknesse

That women han' of her nature."

Therefore he qualifies the bird as "humble and meke," comp. l. 5368, where Cupido is called "Symple and as dovwe meke." In the marginal note *franchise* is the quality signified by the dove; but the word is undoubtedly to be takeu here in a wider sense: it might be translated by *innocence, harmlessness*; otherwise there would be no sense in the clause "quia felle caret et nullum ledit," which, by the by, is quite in accordance with the writers on natural history in the Middle Ages. Comp. Isidor xii, 7. 61; Brunetto Latini i, 5. 157; *Specul. Vincentii* xvi, 53: "Columba felle caret: rostro non laedit."

6778-6784. *Eliotropia]* Comp. Isidor, *Etym.* xvi, 7. 12: "Magorum impudentiae manifestissimum in hoc quoque exemplum est, quod admista herba Heliotropio quibusdam additis precationibus, gerentem conspici negent." *Spec. Nat.* viii, 67: "hic lapis gestantem in longa vitae tempora producit, sanguinem stringit, venena fugat, & contra dolos tutum facit." Marbod. § xxix: "Nec falli poterit lapidem qui gesserit istum.—Tot bona divino data sunt huic munere gemmae,—Cui tamen amplior hic esse potentia fertur—Nam si jungatur ejusdem nominis herba,—Carmine legitimo, verbo sacra potenti,—Subtrahit humanis oculis quemque gerentem." *Lapidarium omni voluptate refertum* etc. (Wien), D, iii b: "Dicitur autem reddere hominem bone fame: & large nite: & contra fluxum sanguinis & unenam nalore. Dicitur autem quod unctus herba sui nominis: fallit uisum ita ut hominem prohibeat uideri. Inuenitur autem pluries in ethiopia: cipro & india." Consult Pannier, p. 55, 137, 167, and 235.

6790. *Pelican]* How the story of the pelican killing and reanimating its young probably originated is pointed out by Lauchert, p. 8 ff. There are only a few physiologi which do not contain it. Comp. the lists drawn up by Mann, p. 31, etc. Of mediaeval encyclopaedias which contain this story, I adduce Isidor xii, 7. 26; Brunetto Latini, i, 5. 168; *Specul. Naturae* xvi, 127. In our poem the killing of the young birds is not mentioned; we only hear that the pelican is ready to sacrifice its heart's blood. Allusions to this readiness of self-sacrifice are numerous in the different branches of literature. see Lauchert, p. 169 ff, 183, 190, 201 ff, 204 f. In the marginal note to our text we read that the pelican "ex indignatione" kills its young in order to reanimate them: this is the

original form of the story. With regard to allusions, see Lanchert, p. 170, 190, 202, 204 ff.

6828 ff. *Alcest*] The story is told in Hyg., *Fab.* 50 and 51; comp. also Apollod. *Biblioth.* i, 9, 15. For the mention of Alcestis, and poetical treatment of her story, I refer to Schick's note on l. 70–74 of the *T. of Gl.* I only adduce the instances I collected from Lydgate's writings, *T. of Gl.* 70 ff. :

“ And aldernext was þe fressh[e] quene,
I mene Alceste, the noble trw[e] wyfe,
And for Admete hou sho lost-hir lfe
And for hir trouth, if I shal not lie,
Hou she was turnyd to a daif[e]sie.”

Secrees, ll. 1305 and 6 :

“ Whan the Crowne of Alceste whyte and Red
Aurora passyd ful fresshly doth Appere.”

There is also to be mentioned a ballad of the Add. MS. 29729, fol. 157 a (comp. Halliwell, *Minor Poems*, p. 161), and the report in *F. of Pr.* 37 b.

6842 and 6892 f. Like the magnet, this stone is contained in the physiologi, but its peculiarity of yielding only to goats' blood is not always mentioned. With regard to the oldest accounts, see Lauchert, p. 28. Of mediaeval physiographers compare Isidor xvi, 13. 2; *Speculum Naturale*, viii, 39. The lapidaries, of course, deal also with the adamant, see Marbod § 1; earliest French version of his treatise, 1 (Pannier, p. 36); *Lapidary of Bern*, 1 (Pannier p. 109); *Lapidary of Cambridge*, 1 (Pannier, p. 145). How often the hardness of the adamant is referred to, is visible from Lauchert's list (p. 179, 204, and 206), which might easily be enlarged. Comp. for instance, l. 4385–86 of the *Romaunt*.

6847–50. The albeaston, too, is a symbol of indelible and quenchless love. See Isidor, *Etym.* xvi, 4, 4: “Asbestos Arcadiae lapis, ferrei coloris, ab igne nomen sortitus, eo quod accensis semel nunquam extinguitur in templo quodam frusse Veneris fanum (dicunt) ibique candelabrum, et in eo incernam sub dio sic ardente, ut eam nulla tempestas, nullus imber extingueret.” Comp. the instances adduced in *New Engl. Dict.*

6849. *Dyuers* has here the meaning of *extraordinary, renowned*. See also l. 5338 and 5574. Comp. O.F. *divers* = singulier. The French reads here :

“ une pierre moult Renommee
Qui estoit abeston nonmee.”

6853. *turtle*] Comp. Lanchert, p. 26, etc. In the physiologi, the crow was originally the symbol of matrimonial faith; it is not until the time of the late Greek versions that this bird is replaced by the turtle-dove. As classical allusions to this bird, Lanchert adduces Aristoteles H. A. ix, 7 and Aelian iii, 44. Isidor does not relate the story, but Brunetto Latini (i, 5, 172) and Vincentius Bellavacensis (xvi, 143) have it. In Early English literature the turtle is frequently referred to as an example, either of faith in general, or of widow's faith. Comp. *Homiliae catholicae* (ed. Thorpe), i, p. 142: “þa turtlan getaeniað clænnysse: hi sind swa geworhte, gif hira oðer oðerne forlyst, þonne ne secð seo eucu næfre hire oðerne gemacen”; *Old English Homilies* (ed. Morris), ii, p. 49; see also l. 355 of Chancer's *Parlement of Foules*: “The wedded turtel, with hir herte trewe”; *Milleres Tale* 520: “Lyk a turtle trewe is my moornynge.” *Marchantes Tale* 833. Shakespeare refers to the turtle as an emblem of chaste and faithful love in the following passages: *Winter's Tale*, v, 3. 132–35, and iv, 4, 154 f.; *Love's Labour's Lost*, iv, 3, 211: *Merry Wives*,

ii, 1, 82 f., and iii, 3, 44; *Troilus*, iii, 2, 184 f. Comp. further *The Phoenice and the Turtle*.

Comp. with the line quoted from *Parl. of Foul*, the reading of Alanus ab Insulis, *De Planetu Nat.* (Migne 210, 436 c): "turtur suo viduata consorte, amorum epilogare dedignans, bigamiae refutabat solatia." For allusions in German literature comp. Lauchert, p. 154.

6890-6930. Comp. *R. de la R.* 16027 ff. See also note on l. 6169 ff. With the lines 6906-12 may be compared what is said in the *Troy-Book*, I, 6 Dib:

"Alas that she was so debonayre
For to truste vpon his curtesye,
Or to quyte hir of hir genterye,
So hastely to rewe vpon his smerte !
That thei wyll gladly of routhe and pyte,
Whan that a man is in aduersyte,
Sauie his lyfe rather than he shulde deye."

6931 ff., marginal note. The quotation is taken from Ovid's *Remedia Amoris* 139 f.:

"Otia si tollas, periere Cupidinis arcus,
Contemptaeque iacent et sine luce faces."

6969 ff., marginal note. With the quotation from Ovid may be compared *Remedia Amoris* 691 f.:

"Artibus innumeri mens oppugnatur amantum,
Ut lapis aequoreis undique pulsus aquis."

6975. *Tiger*] Comp. Lauchert, p. 40. Only in Armenian physiologi is the story of the tigress handed down. Lauchert is inclined to believe that it is derived from Pliny's account of the manner in which the cubs of the tiger are taken away (viii, 18, 66). None of the Latin MSS. hitherto known contains the story of the use of mirrors, but we find it in Old French and Provençal physiologi; there is moreover a *Physiologus of the Waldenses* in which it is given. In the *Hexaëmeron* of Ambrosius and in the *Spec. Nat.* (xi, 112) the hunter throws a "sphaeraam de vitro" in the way of the animal. See Lauchert, p. 40 and 142; further, Chabaille, *Livres don Trésor*, p. xii, note 3. Brunetto Latini, too, knows the story, see i, 5, 199. In Isidor it is wanting. The French original of Lydgate, which here, as in all other cases, simply gives the name of the symbol, later on, in a detailed account, enlarges upon the story of the mirrors, see *É. A.*, fol. 26 b. Comp. with this passage the following lines which Lauchert quotes from a poem of the Sicilian Inghilfredi, *Poeti del primo secolo*, i, p. 136:

"Sono amato da lei senza inganno :
A ciò mio mente mira,
Si mi solleva d'ira,
Come la tigra lo speglio sguardando."

Sometimes the story of the mirror is transferred to other animals, see Lauchert, p. 188.



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